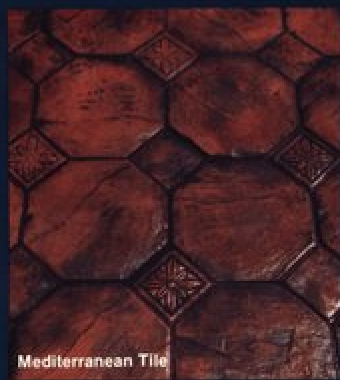




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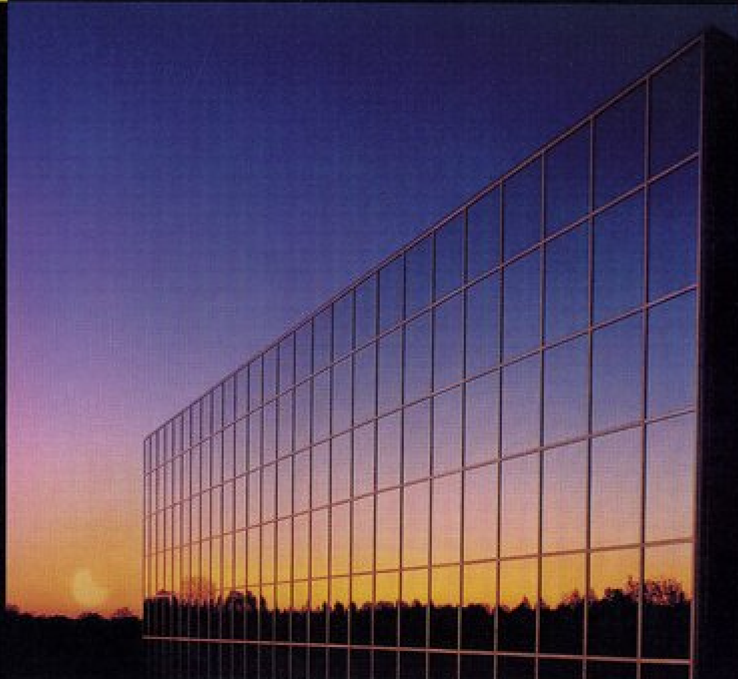

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The cover photograph of "a Florida building" is by Award-winning Florida photographer Kate Zari.

Florida Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit. ISSN-0015-3907. It is published six times a year at the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32302. Telephone (904) 222-7590.

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Florida Association of the American Institute of Architects
104 East Jefferson Street
Post Office Box 10388
Tallahassee, Florida 32302

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EDITORIAL

Florida is a state that poses many challenges for the architect: the demands of an often harsh climate that is both friend and enemy, of 8,000 miles of shoreline, of a fragile environment, an exploding population, and an interior that ranges from rolling hills and forests in the North to huge lakes, swamps, islands and keys in the South. Florida is also diverse in its cultural heritage — many of our building types having come from North Florida "cracker" cabins and conch houses brought from the islands of the Caribbean. In addition, our Mediterranean heritage is undeniable. It can be seen everywhere — from Addison Mizner's Palm Beach to the Georgia state line.

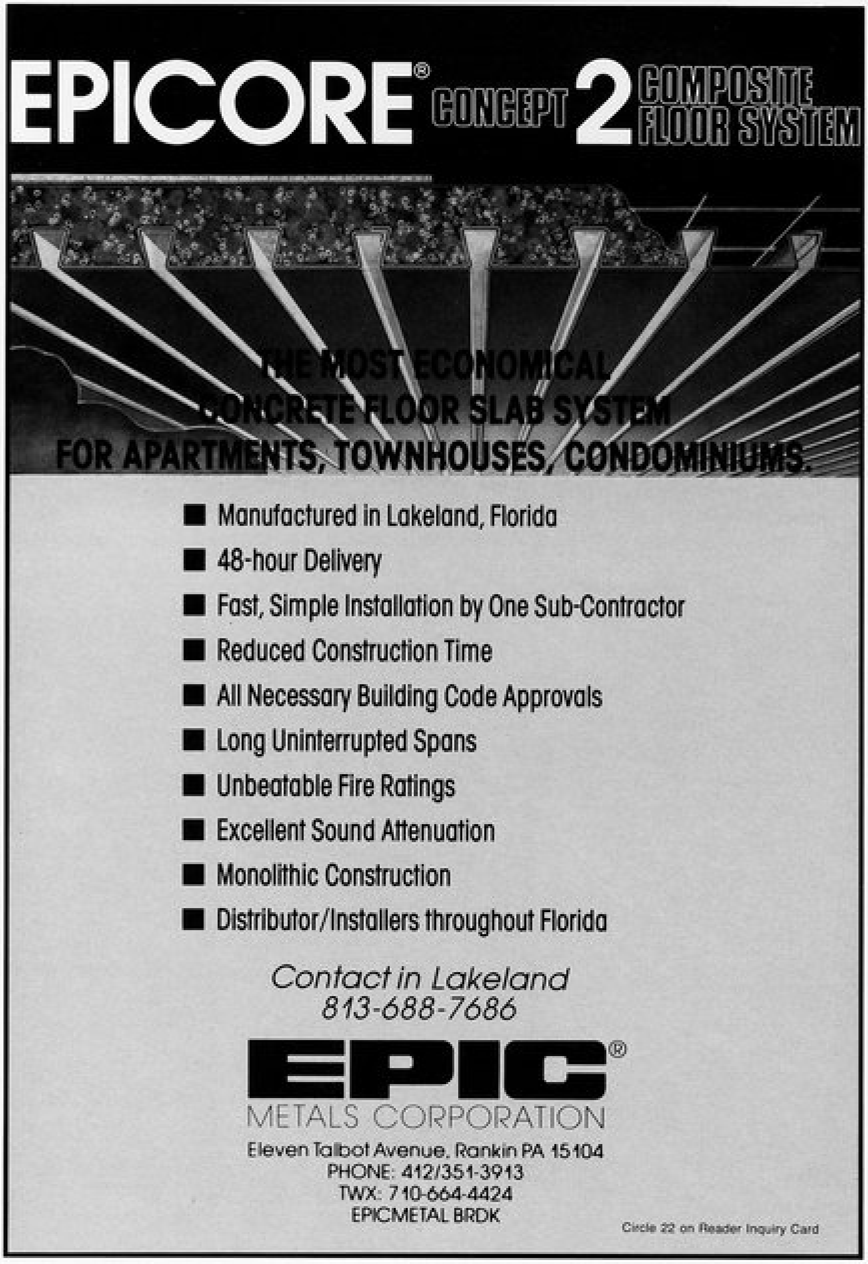
So much of what is familiar about Florida architecture, to even the casual visitor, is its fantasy architecture — the architecture the tourists come to see. But beyond St. Augustine, Main Street in the Magic Kingdom, the Biltmore, the Breakers and lots of lighthouses, are historic buildings representative of every period from ante-bellum to the present. In addition to regional pockets of Greek Revival and Victorian structures, some styles flourished here — Art Deco and Mediterranean revival — for example.

Today, Florida architects are producing a rich variety of buildings for cities with populations that will double in ten years and that kind of growth imposes yet another responsibility. We've gone from sprawling, breezy, low-lying communities to highrise cities in a very short time.

This issue of *Florida Architect* was designed to welcome architects attending the National AIA Convention in Orlando and to show a "bit-of-the-best" of Florida's architecture.

Welcome to our state. It has much to offer.

Diane D. Greer


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NEWS



City of Fort Lauderdale Utilities Administration and Laboratory Facility by Miller Meier Kenyon Cooper Architects and Engineers, Inc.

Aldo Rossi Designs First U.S. Project

The University of Miami has commissioned Italian architect Aldo Rossi to design a new School of Architecture complex. The design project is the architect's first in the United States.

Rossi is familiar with the University of Miami campus and the University's plans for the future. He served as a juror in the University of Miami's 1986 Campus Master Plan Competition. He has been commissioned to develop schematic designs for a complex of buildings for the School of Architecture. It will provide significant public spaces, including an auditorium, an exhibition space, and a reference library. The University is seeking funds in order to begin construction in the near future.

Dean Thomas Regan raised the point that there is a tradition of American universities commissioning the first U.S. project of important European architects. Le Corbusier's first American building was for Harvard, Alvar Aalto's for M.I.T. and James Stirling's for Rice University.

Aldo Rossi is well-known in Europe for his Il Teatro del Mondo built for the 1979 Biennale in Venice and many other buildings including the Congressional Palace in Milan and several subsidized housing projects in Italy. He is also an important architectural theoretician. His published works include *The Architecture of the City* and *Scientific Autobiography*. His drawings were part of the inaugural exhibition at the Philip Johnson Galleries at the Museum of Modern Art in New York City in 1984.

Lumber Dealers to Meet

The Florida Lumber and Building Material Dealers Association will hold its 67th Annual Convention and Buying Show, September 24-26, 1987, at the Marriott World Center in Orlando. For information, call (305) 644-0302.

Broward Chapter Design Awards

The Broward County Chapter of the AIA announced its 1987 Design Awards in February. Jurors for the competition were Carl Abbott, FAIA, Ted Baker, ASLA, Stephanie Ferrell, AIA and Dennis Jenkins, IBD, ASID. Janet Kelley, an architect with Jeff Falkanger and Associates was the Design Awards Chairman.

The highest award, the First Award for Excellence, was given to Donald Singer and Associates for the Fire Prevention Bureau Office in Fort Lauderdale. An Award of Excellence in Restoration was presented to Jorge Hernandez for Seacrest, which is an old Hollywood Beach motel now converted into modern condominiums.

Six other Awards of Excellence were given to Miller Meier Kenyon Cooper Architects and Engineers, Inc. for the City of Fort Lauderdale Utilities Administration and Laboratory Facility; to Laszlo Toth of Michael A. Shiff and Associates, Inc. for the Administration Office Building for Broward County Housing Authority in Lauderhill; to Donald Singer and Associates for the Lake Estate Medical Office Building in Fort Lauderdale; to Tuthill & Vick Architecture for a spec building in Fort Lauderdale and for the addition to the law offices of Sobo, Wellens and Balocco in Fort Lauderdale and to VanderPloeg and Associates, Inc. for the Coral Ridge Financial Center in Fort Lauderdale.

CORREX

The 550 Building in Coral Gables which contains the Stones of Venice jewelry shop and which appeared on the March/April, 1987, cover of *Florida Architect* was designed by O.K. Houstoun, Jr. and Thomas A. Spain, AIA. The owner is Albert Sakolsky. Project designers were Spain, Sakolsky and Glenn Pratt, AIA. The 550 Building will be featured in *Florida Architect* later this year.



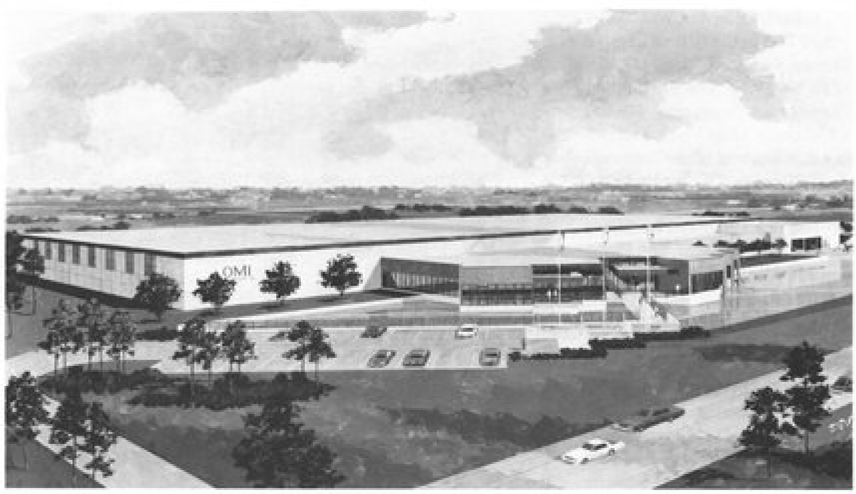
New Commissions

David Jay Feinberg, AIA, Architect, P.A. has been selected to design a new manufacturing plant for Plastic Components, a subsidiary of Arlington Industries, Inc. The 35,000 s.f. factory and corporate offices will be built in Medley, Florida. **Feinberg** is also designing the interiors for Eagle National Bank's new branch bank and drive-thru facility in Ft. Lauderdale. • **Baretta & Associates** recently won contracts to design Boca Raton Community High School and new buildings for Florida Atlantic University. **Baretta** is Campus Service Architect for FAU. • James Archer Smith Hospital in Homestead selected **Flad & Associates** to design their new 42,000 s.f. facility which will be located adjacent to the present hospital. **Flad** is also designing the State Fire College in North Marion County for the State of Florida, Department of General Services.

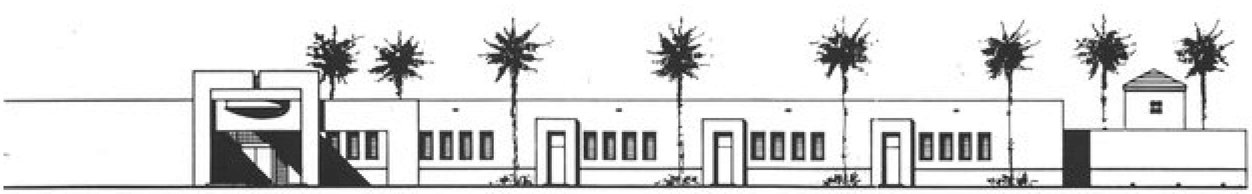
Campus Walk Specialty Shops, designed by **Mudano Associates Architects, Inc.**, is a 30,000 s.f. shopping plaza in Clearwater that is nearing completion. The $1.2 million development is owned by ABS Properties. • **Hamm Woodroffe Corporation-Architects** has been commissioned by the Tampa Bay Federal Credit Union to design a two-story, 16,000 s.f. addition which will expand the loan and accounting departments and allow for future growth. • **Architeknics** has completed design drawings for a 21,000 s.f. dealership for Central Hyundai. Also designed by **Architeknics** and nearing completion is Phase I of Elan in the Kendall suburb of Miami. The development consists of 120 condominium units and is being developed by the Promex Corporation. • **Flad & Associates** will design the new Department of Insurance Building to be located in Tallahassee's Capitol Center. • **O'Dell Associates** has been commissioned by the Austin Companies to design a 3-phase office complex in Tampa. The Orlando International Airport Authority has selected Great Southwest Corporation to build its $47 million parking structure. **O'Dell Associates Inc.** is team architect for the project and will produce construction documents for the 7,300-car parking garage. •

Architects International, Inc. has designed Horace Mann Middle School, Center for Applied Technology, a new Magnet Program in Computer Technology for the Dade County School Board. **Jose G. Hidalgo, AIA**, and **Juan A. Crespi, AIA**, were principals in charge, and **Carlos R. Lima** was designer. • The 140,000 s.f. administrative and manufacturing facility for Opto Mechanik, Inc. designed by **Briel Rhame Poynter & Houser, Architects-Engineers** is under construction on 16 acres in Melbourne, Florida. • **Hamm Woodroffe Corporation** will design the Multi-Purpose Student Facility at the University of South Florida, St. Petersburg Campus. • Commission for the design of a nearly 300,000 s.f. complex of buildings in the first phase of a multi-million dollar Memphis International Airport Center has been awarded to the **Nichols Partnership**. The project is expected to involve about one million square feet of office buildings and distribution center. • **Schwab & Twitty Architects, Inc.** has recently designed a dozen custom floor plans for the Landfall Group of West Palm Beach. Each of the floor plans and elevations has been customized for specific lots.

Kenneth Hirsch Associates Architects, Inc. has designed three villa models for the luxury community of Frenchman's Creek. The 54 units range from 2,700



Opto Mechanik's new manufacturing facility in Melbourne is the design of Briel Rhame Poynter & Houser.



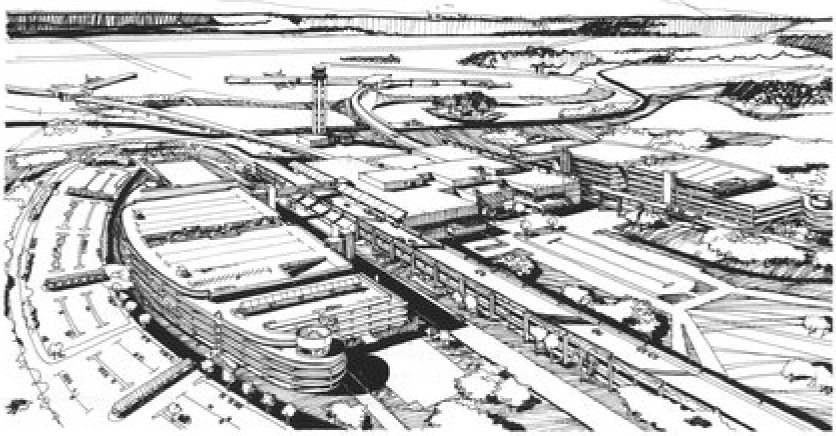
Architects International's design for Horace Mann Middle School, Center for Applied Technology in Dade County.

to 3,500 s.f. and are adjoined by custom-designed swimming pools and patios. • **Currie Schneider Associates AIA, PA** has been selected by **Nydal, Inc.** of North Palm Beach to design Juno Beach Townhomes, custom homes of 3,000 s.f., each with a 2-car garage and private elevator. The homes will be right on the ocean. • **The Stewart Corporation Architects** has been selected by the accounting firm of Price Waterhouse to provide interior architectural services for their new Tampa office which is currently under construction. •

Helman Hurley Charvat Peacock/Architects have been chosen to design the clubhouse at the International Golf Club in Orlando. The club is being developed by Newlon Aiden & Chancellor and W.E. Spears & Associates, Inc. • **Mudano Associates** has completed the design for Terrace Walk Shopping Plaza in the City of Temple Terrace for The Regency Group of Jacksonville. The $4.2 million development occupies 118,000 s.f. of space. • Bay Vista, a mixed-use development of the Trammell Crow Company in Pinellas County, is under construction. The project was designed by **James C. Buie, Architect, Inc.** and Phase I is scheduled for completion this summer.

Advance Tower, in South Miami, is the $15 million, eight-story, 250,000 s.f. office tower by **Charles Harrison Pawley, AIA.** Advance Tower's facade is mantled with a total of 135 broad, slatted louvres that effectively shade the offices, but do not impede the view. • Also complete is **The Hillier Group's** 34,000 s.f. athletic club which just opened on Harbour Island in Tampa. • **Currie Schneider Associates AIA, PA** has been selected by Marian Qualk, developer of Marick Center, to design the 11,136 s.f. center which will feature the new custom-designed quarters for the Fiesta Ballroom.

KBJ Architects, Inc. has been selected to design the North Campus Student Center project for the Florida Community College at Jacksonville. Construction is underway on the University of North Florida Computer and Information Science Building. Designed by **Pappas Associates, Architects, Inc.**, the new 50,000 s.f. facility will house the University's Computer Operations Center and the School of Computer Science.



Odell Associates is team architect for the Orlando International Airport Parking Structure.



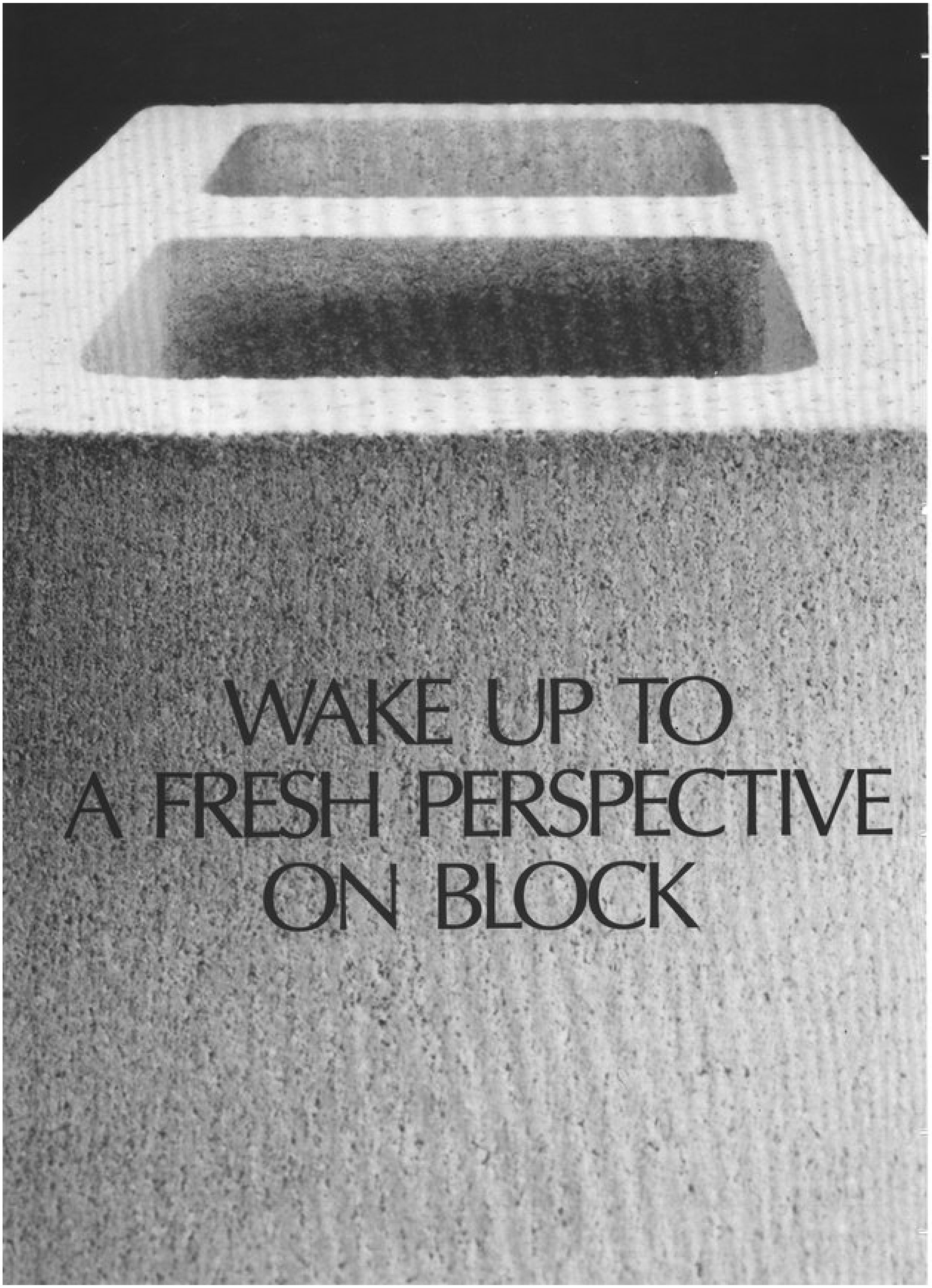
The 8-story Advance Tower in South Miami was designed by Charles Harrison Pawley.

Awards and Honors

The Evans Group recently received their third "Best in American Living Grand Award" for their design of Villa D'Este. The award was presented at the Annual Convention of the National Association of Home Builders in Dallas, Texas.

Lakeshore, an office/showroom/warehouse facility in the Fort Lauderdale Commerce Center was awarded a Community Appearance Award by the city of Fort Lauderdale. The facility was designed by **Fugleberg Koch Architects** of Orlando, Melbourne and Dallas.

KBJ Architects, Inc. was the recent recipient of three Design Recognition Awards, sponsored by the Jacksonville Chamber of Commerce and the Arts Assembly of Jacksonville. Awards were received for the Ramses II Exhibition Space, the Davis College of Business Administration at Jacksonville University and for the Additions and Renovations to Christ Episcopal Church, Ponte Vedra Beach, Florida.


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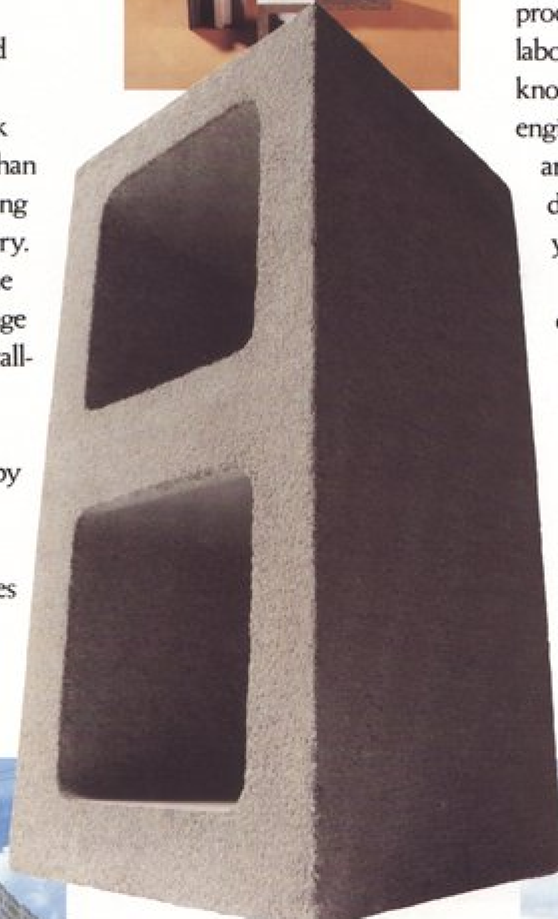
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The Panhandle, where a string of Gulf Coast villages dot an historic trail from the Florida Capitol to Pensacola

By Ray Reynolds

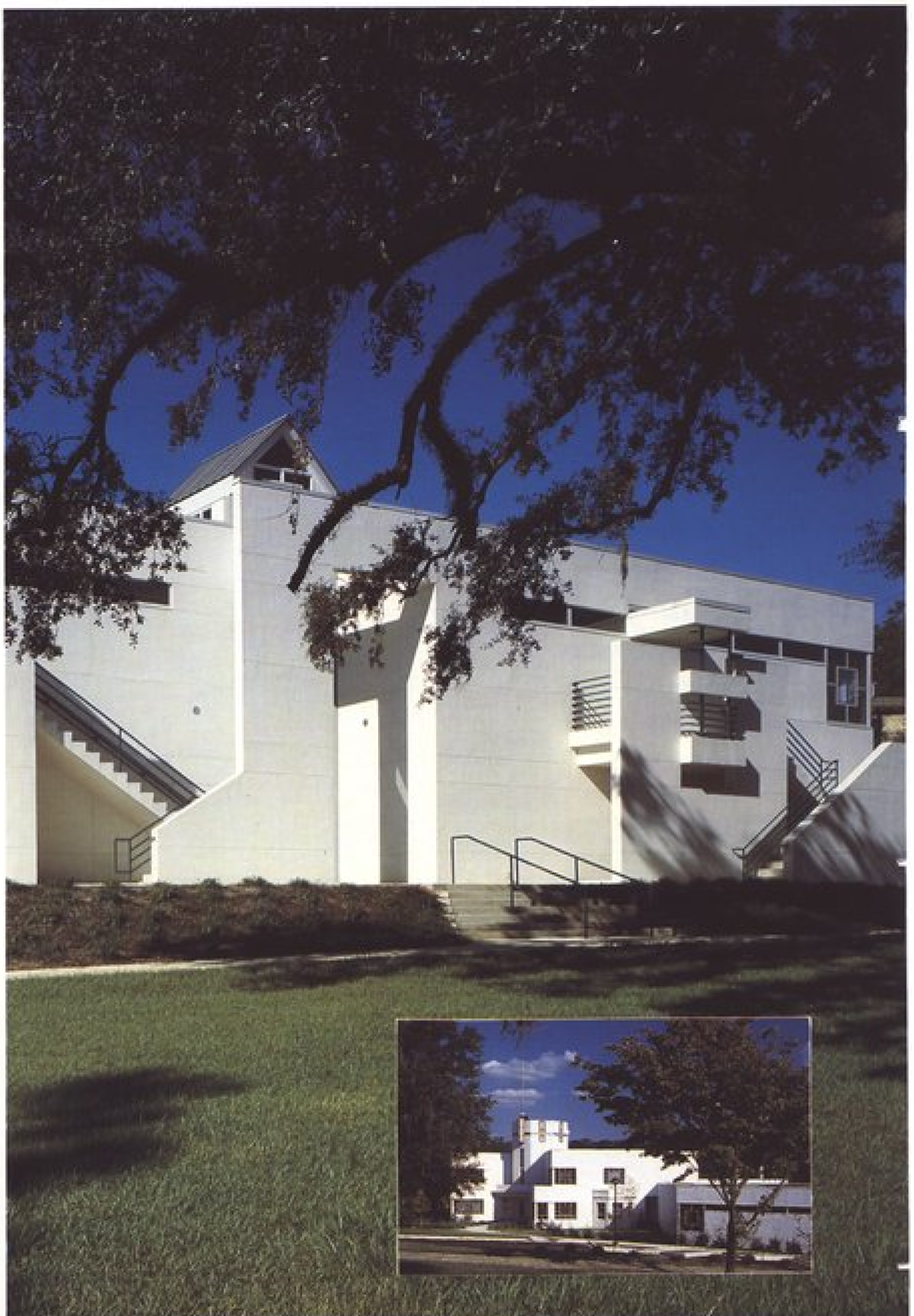
Growing up in the Florida Panhandle offered little reason to be aware of architecture. There were few buildings of any significance and fewer still that were well-designed.

What the Panhandle of Florida had was lots of farmhouses, weatherbeaten barns, rural churches, towns with one Main Street and miles of untouched coastline that lay waiting to be discovered. The largest Panhandle cities, Tallahassee and Pensacola, had the greatest concentrations of brick homes and commercial buildings and, of course, every county seat had a courthouse. But for the most part, the architecture of the Panhandle seemed unremarkable. Population was sparse, life was hard and people were poor.

In the mid-1960's, however, the shackles of poverty began to loosen. It was as if the land between Tallahassee and Pensacola was discovered anew and progress finally came to rural North Florida . . . and its beaches.

Even the farmers seemed better off. Suburban brick homes sprouted like corn. Old ramshackle school buildings were replaced with sleek, ground-hugging "educational facilities." The columns and domes in courthouse squares were replaced with modern structures. Strips of prefabricated steel shells along the new highways siphoned the life away from the brick stores of Main Street.

As is frequently the case, progress isn't perfect. Economic prosperity came at the expense of much of the region's character. New buildings in Northwest Florida looked much like new buildings everywhere else, and they brought with them the realization that the old buildings and farmhouses they were replacing were more remarkable than anyone had realized.



Above: *Johnson Peterson Holliday Architects designed the restoration of, and additions to, a 1939 jail to create the high tech State of Florida Computer Center.* Photo of east elevation and inset of west facade by Bob Martin. Opposite: *The Gibson Hotel in the coastal village of Apalachicola was designed by Barnett and Fronczak Architects.* Photo of the southeast front of the hotel and bedroom/parlor suite by Bob Martin.







The original concept of the masterplan for the Adams Street Commons in Tallahassee was done by the firm of Graf Nichols Elliott Marshall, P.A., Architects/Engineers. The firm developed seven conceptual plans for the community's consideration to accommodate parking and pedestrians. The final plan was the product of citizen input during several open meetings at City Hall. Photo by Ray Stanyard.

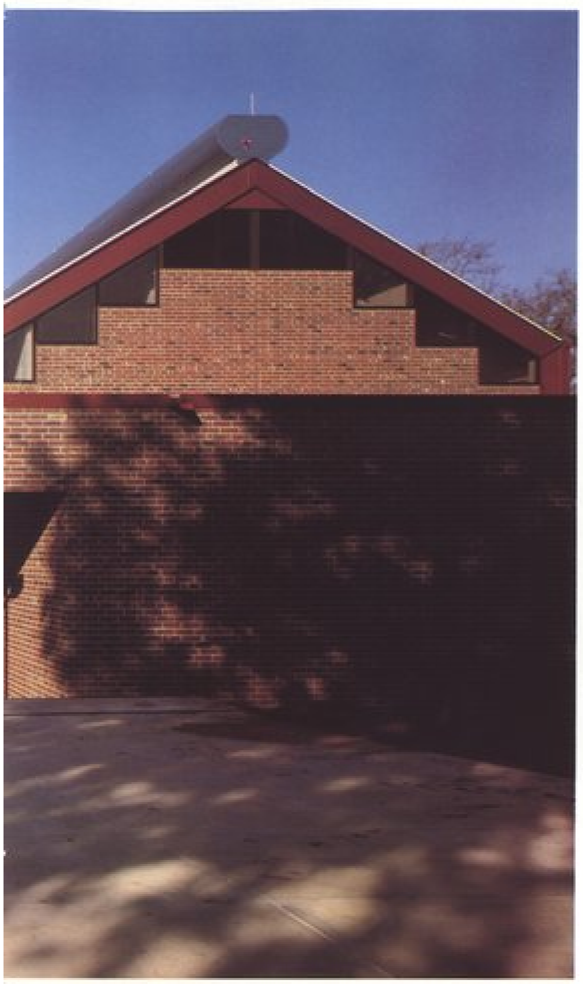
The School of Architecture at Florida A & M University was designed by Clements/Rumpel Associates. Photos of the main entrance from the entry bridge and Wing 3 are by Steven Brooke.

When federally subsidized flood insurance became available in the 1970s, more people were willing to invest more money in beachfront buildings. Flood insurance did not offer any greater concern for the architectural integrity of beach construction, but it did require greater structural integrity. Following a long period of squat block houses painted vulgar colors, hulking masses of condominiums surrounded by acres of asphalt and rows of wooden houses perched on matchstick pilings, the 1980s have offered some reason for hope. Architects have discovered the Panhandle and residents and newcomers alike have become more conscious of the region's rich heritage, encouraged by local preservation movements.

The clearest example of this is in Tallahassee. Florida's Historic Capitol, painstakingly and accurately restored by Herschel Shepard and Associates, stands in stark contrast to Edward Durrel Stone's 22-floor Capitol of reinforced concrete.

In the shadow of the Capitols, the crumbling commercial core of old Tallahassee has been reclaimed. It is being adapted into office space with character for lawyers, lobbyists and state associations who need access to the ears of State leaders and legislators. As long as Tallahassee remained the capital, it had no real chance of dying. But, it could have become a bleak nine-to-five office center devoid of character and irrelevant to its past. Instead, Tallahassee's downtown is becoming more vibrant. Its distinctive architectural flavor is being enhanced through both restoration and new construction. And the re-emergence is happening in such a pleasing, successful way that it seems certain to continue.

Similar things are happening at the western end of the Panhandle in Pensacola. This was the hub of commerce for Northwest Florida and always its most prosperous town. A strong historical awareness has saved many of Pensacola's finest homes in the East Hill and North Hill districts. Commercial buildings downtown are coming back to life. The undeveloped stretches of prime property along the downtown waterfront are beginning to attract developers and thus far they seem to be treating the area with the sensitivity it deserves.







The Florida State Conference Center, above *and the First District Court of Appeal in Tallahassee were designed by William Morgan Architects.* Photographs by Steven Brooke.







Some local architects see Pensacola as one of the strongest natural resource bases in the nation and it's a City that is enjoying a new and refreshing awareness that good design is good business.

An appreciation for the region's character has begun to spread now to the smaller towns that stretch between Tallahassee and Pensacola. Apalachicola is one such town. It's a slow-paced, water-oriented community whose claim to fame is its annual Seafood Festival. The town has a National Register Historic District that boasts a fine collection of Victorian houses and the only Egyptian Revival building extant in Florida. In the heart of Apalachicola, the Gibson Inn has been born anew. Constructed as a hotel in 1907, the building underwent a complete restoration in 1985 and now provides an example for other Panhandle towns considering restoration.

Even in 1986, few have figured out how to design structures on the Panhandle's sugary white beaches without committing the same sins that have walled off the beaches farther south with barriers of condominiums and hotels. But, again there are signs of hope.

The best example is Seaside, a planned community of high-pitched wooden houses with broad front porches. Located near Fort Walton Beach, Seaside has drawn nearly unanimous praise. It has the feeling and charm of a small coastal town, yet it preserves the natural beauty of what surely is some of Florida's finest beachfront.

The author is a native of the Panhandle and a contributing editor to FLORIDA ARCHITECT. *He recently moved to San Francisco to become editor of* CALIFORNIA LAWYER *magazine.*



Top: *Perdido Dunes was designed by Greg Uzdevenes as a playful architectural statement. The Victorian detailing adds to the building's interest.* Middle: *Old River Landing was designed by Barrett Daffin and Carlin and won an AIA Chapter Award for Excellence.* Both photos by Ray Reynolds. Bottom: *Pensacola architect Bill Graves, AIA, designed his home on Santa Rosa Sound in 1974.* Opposite: *Seaside, the Gulf Coast Village designed by Andres Duany and Elizabeth Plater-Zyberk.* Photo by Steven Brooke.







Jacksonville, the "bold new city of the South," has rediscovered that its mightiest resource is the river

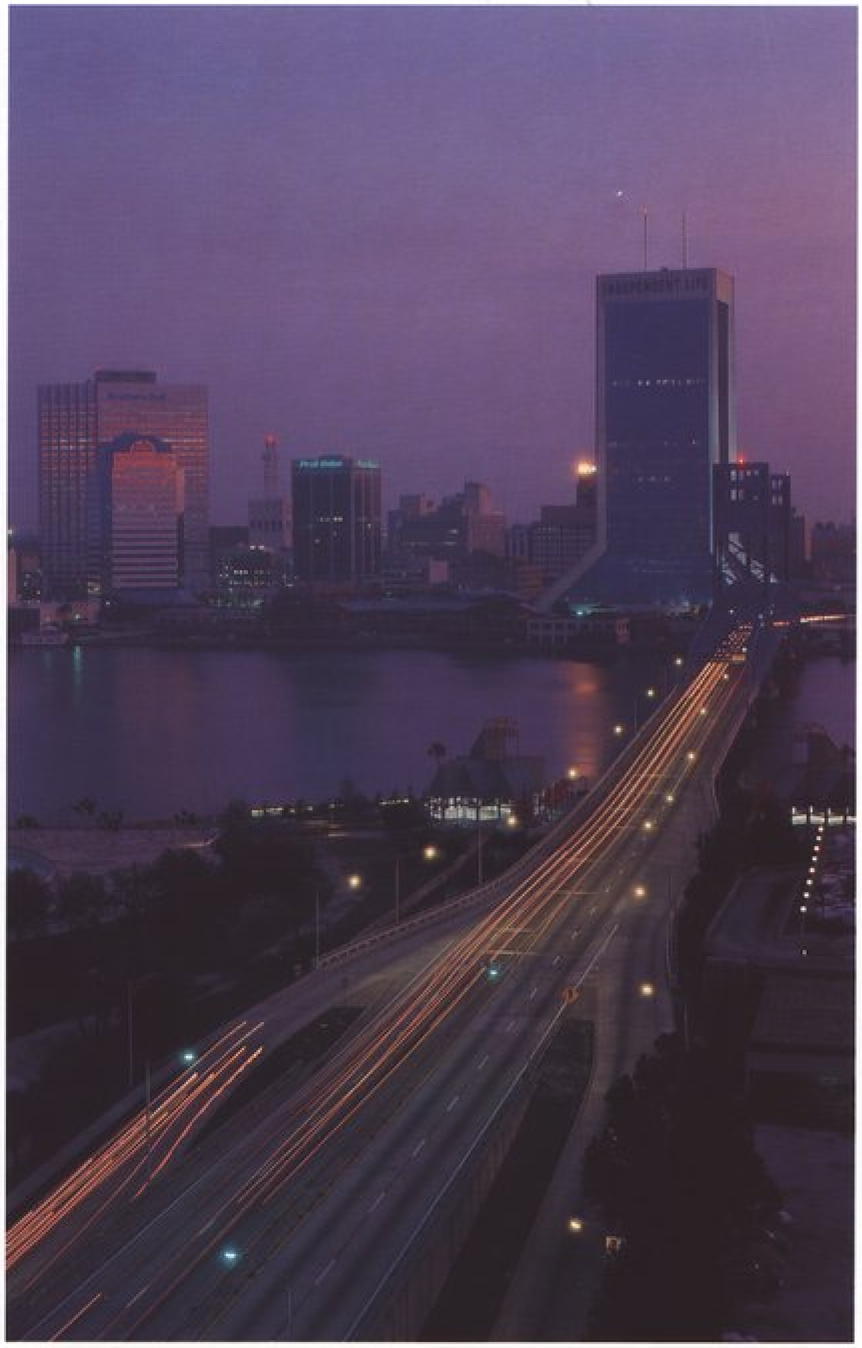
By Leslie Roberts

A dynamic renaissance is taking place today in Jacksonville and it is mostly due to the rediscovery of the mighty St. Johns River. Just 15 miles from the Atlantic Ocean, the three-mile downtown river corridor is luring development to its banks, making Jacksonville one of Florida's major financial, industrial, transportation and commercial centers.

In 1968, Jacksonville consolidated its city and county governments, which resulted in a reduction of local taxes and made it one of the world's largest cities in terms of square mileage. According to the 1985 U.S. Census Bureau report, Jacksonville, with an S.M.S.A. population of 827,127 is "the country's 19th largest city and the fastest growing of them all." In a recent survey done by M/PF Research, a Dallas real estate research company, Jacksonville was listed as one of the Sun Belt's leading cities in terms of growth and profit potential in both the office building and industrial warehouse markets.

As success breeds success, commercial development has kept a hearty pace with Jacksonville's population surge. Corporations like AT&T, Mayo Clinic, Brockway, B.F. Goodrich, Allied/Bendix, and private developers are taking advantage of the sizzling market and numerous real estate bargains in all areas of the City. But nowhere is resurgence more apparent than in the downtown area on both the north and south banks of the River.

Jacksonville's downtown skyline has changed dramatically in just the past ten years. Major rehabilitation of aging structures can be seen throughout the City and there is a great effort to preserve the character of the Central Business District which was rebuilt after the Great Fire in 1901.







Jacksonville is a city that has grown and prospered with the rediscovery of the St. Johns River. Development along the riverbanks has been rapid and awe-inspiring as seen in the Judy Davis/D. Vedas photo on the opposite page. This page, top: *Two Prudential Plaza is the South Central Home Office of the Prudential Insurance Company. The building was designed by KBJ. Architects, Inc.* Photo by Dennis O'Kain. Below: *Linking all of this Southbank development is the 1.1 mile Riverwalk, which was completed in 1985, and the longest in the State of Florida. Already a tremendous success, the Riverwalk provides public access to the St. Johns River and connects restaurants, parks, hotels, and cultural amenities.* Photo by Judy Davis/ D. Vedas.

Additionally, hundreds of thousands of square feet of new office space has been recently completed or is presently under construction. According to Cushman & Wakefield, during 1985, the Central Business District alone added 1.4 million square feet of office space. Jacksonville's new downtown is beginning to offer its daily workers a variety of places to eat, specialty stores to shop, but more importantly, pride in a recaptured sense of place.

Faison Associates' Enterprise Center is a four square block mixed-use downtown development. The 22-story reflective glass, arched roof corporate headquarters for Florida National Bank opened in December, 1985, and currently under construction is the 350-room Omni International Hotel. Adjacent to the Omni is the 1,000,000 square foot, diagonally oriented Southern Bell Tower which was completed in 1984. The Tower has a public plaza and retail at its lower level which truly enhances the pedestrian experience.

On the Riverside Avenue corridor, and completed in early 1986, is the 3-story headquarters for The Haskell Company. Northwest of this waterfront development and located in the 1919 Union Terminal Railroad Station is the newly opened Prime F. Osborn III Convention Center. Linking the Convention Center with downtown is the proposed Water Street Plaza, a block of mixed-use commercial development, including a hotel, which is directly across from the new 270,000 square foot Federal Reserve Bank of Atlanta, Jacksonville Branch.

Two recently announced projects in the downtown are the 150,000 square foot headquarters building for Barnett Bank of Florida and Jacksonville Center, a 2.3 acre complex of two office towers, with 1,000,000 square feet of office and retail space, being

developed by Rouse and Associates.

The centerpiece of the downtown waterfront development is Jacksonville Landing, a 125,000 square foot festival marketplace, developed by The Rouse Company. Scheduled to open in Spring, 1987, this horseshoe-shaped two-level pavilion will provide the downtown with a new "people place" as well as a catalyst for toursim and further development.

To the east and also located on the river is Metropolitan Park, a 23-acre urban waterfront park which is the site of the Annual Jazz Festival and major concerts. Next to Metropolitan Park is Jacksonville's Gator Bowl, home of both the annual Bowl game and the rollicking Florida-Georgia football classic.

Both 1985 and 1986 were years of incredible change for Jacksonville's Southbank. In 1985, Prudential opened its new 780,000 square foot Operations Center which has a distinctive identity and presence on the Southbank's skyline.

Baptist Hospital just completed a 17-story Medical Center Pavilion which also contains a hotel for families of patients. Another recent development east of the Main Street Bridge is the 10-story, 200,000 sq. ft. Southeast Bank Building, developed by Rouse and Associates.

Jacksonville's suburbs have a plentiful supply of developable land which is gradually being discovered by national developers. Several have already arrived from overbuilt cities, such as Houston, in the Sun Belt. In addition, many local industries are expanding and are requiring both office and large warehouse space. As a result of this discovery, development and demand, office space in the suburbs last year alone grew by more than a million square feet.

Currently under construction and a contributing factor in both commercial and industrial expansion is the $117 million Dames Point Bridge. This bridge crosses the St. Johns River northeast of the downtown area and with the eastern bypass, will serve as the final end of I-295, the area's circumferential highway.

The fastest growing suburban area, and one which has been called Jacksonville's "second downtown" is the Southside or Southeast Quadrant. Indicative of this trend is the recent opening of Mayo's first satellite Clinic and the reservations center for People Express, both of which employ over 1,000 people. City planners predict that the population in this area will almost double within the next 5 years.

Most of the current suburban growth is in the form of office parks and in speculative office buildings which offer amenities, such as nature trails and putting greens. Another structure that is gaining in popularity is the large single-story building that is used for showroom purposes, service center, warehouse and/or office space.

With extensive available acreage fronting on rivers, lakes and the ocean, surrounding areas are feeling the reverberation of Jacksonville's explosion in terms of both population





This page, top: *AT&T Operations Center by The Haskell Company.* Photo © Richard Payne. Above: *The retrofitted Greenleaf-Crosby Building in downtown Jacksonville was completed in 1986 by Kenneth R. Smith, AIA, Architects.* Opposite page, top: *The Haskell Building on the St. Johns River at Riverside Plaza. The Haskell Company designed the building as its corporate headquarters.* Bottom: *Southeast Bank in Jacksonville was designed by KBJ Architects.* Photo by Kathleen McKenzie.



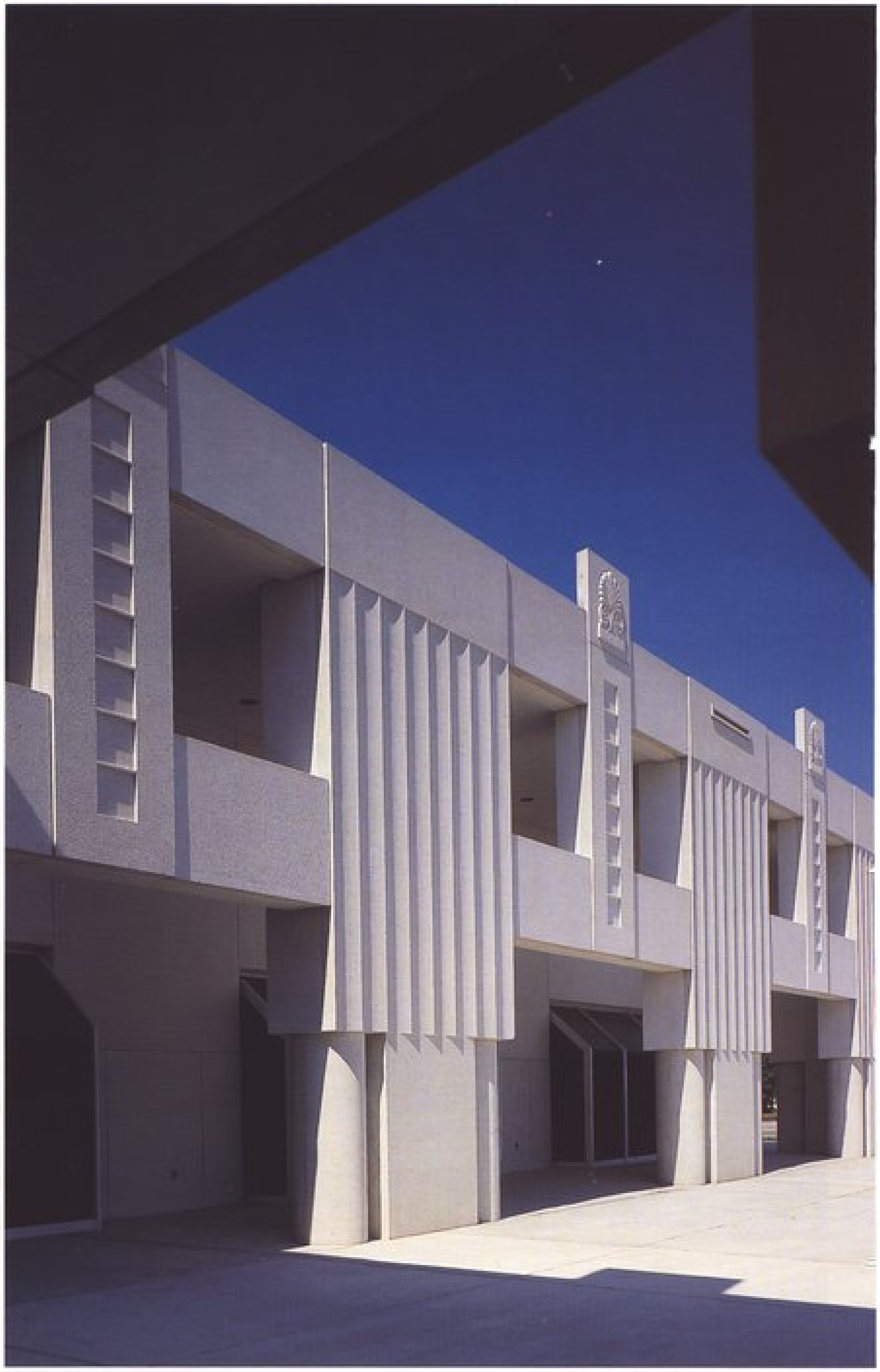

Southeast Bank

and economic gain. These neighboring communities offer a diverse selection of land for residential, commercial and industrial development.

Florida's oldest city, St. Augustine is the county seat of St. Johns County and is also experiencing a growth in industry, as well as the ever present tourist trade. Residential growth is occurring both at St. Augustine Beach and at beach areas north of the city where real estate prices are rapidly on the rise.

Bordering Jacksonville on the north is Nassau County which contains a diversity of incomes and land prices. According to the local Chamber of Commerce, the 1986 population was 37,790 with a 19% increase expected by 1990. The strongest area of growth, however, is taking place in the Amelia Island area. Fernandina Beach, the old town on Amelia Island, has retained a variety of North Florida architectural styles. The preponderance of downtown redevelopment occurred in 1978, but continued restoration can be seen in the historic district and along the waterfront. Around Amelia Island, small clusters of specialty shops are beginning to appear among the tree-canopied, winding roads.

With all of this expansion and no shortage of big plans, Jacksonville still maintains its aggressively laid back image. The skyline is changing and the pace has quickened, but one still senses a small town atmosphere and a relaxed recreational lifestyle.





The heart of this unprecedented growth and the continuing symbol of vitality is the St. Johns River. In years past, the St. Johns was the main source of water for grazing cattle. Later, it became the root of the flourishing shipbuilding industry and seaport, thus labeling Jacksonville as "the River City." But more recently, the St. Johns River has become a prime factor in validating Jacksonville's claim as "Florida's Business City."

The author is a writer living in Jacksonville. She is with KBJ Architects.



Opposite page: *The Jacksonville Beaches Branch Library by Pappas Associates Architects.* Photo by Judy Davis/D. Vedas. This page, top: *University of North Florida, Student Activity Center by Clements/Rumpel/Associates.* Right: *The Morgan Residence at Atlantic Beach was given an Honor Award in 1973 by the AIA. It was designed by William Morgan, FAIA, and* photographed by Steven Brooke.

Orlando is Florida's "magic kingdom" in more ways than one

by "De" Schofield

When describing Central Florida's thriving economy and natural beauty, the words "Magic Kingdom" have become synonymous with more than Walt Disney World. In little more than a decade, Orlando has been transformed from a sleepy, agricultural village into a vacation mecca and cosmopolitan center of industrial development, commerce, finance, insurance and high-technology.

The number of practicing architects in the Orlando area mirrors the city's growth statistics. Spurred by an exploding population, vigorous industrial growth, and an ever-increasing flow of toursits, the area has gained more than 100 new architectural firms since the mid-1950's. The current FA/AIA roster lists nearly 250 members and associates in the mid-Florida Chapter serving Orange, Osceola, and Seminole counties.

No other statistical data, however, is as staggering or as economically significant to the design/build industry as Mid-Florida's population surge of the late 70's to mid 80's. Between 1979 and 1985, over 320,000 new residents settled here. Currently ranked as the fourth-fastest-growing city in the country, the area is now the state's fastest-growing region in terms of actual new residents. By the end of 1987, metropolitan Orlando's population is projected to be 945,632, fast-approaching the one million mark predicted by 1990.

The increasing numbers of corporate expansions and relocations to Central Florida have fueled a steady flow of residential, commercial, and industrial development activity, over $14 billion of which will be completed by 1990. The area's housing market, emerging from its recession period in the early 1980's, is now booming. According to a report from the Urban Land Institute's 1986 Spring Meeting, the area's "resilient, but hardly recession-proof" housing market has one important aspect in its favor — "its ability to rebound strong and fast due in particular to sharp pickups in in-migration." The same report targets East Orange county, South Orange/Osceola counties, and West Orange county as hot spots for residential growth, with South Seminole and Lake counties as growth areas for high-end residential development.

Low mortgage rates, high consumer home-buying intentions, and the healthy state of national home resales are all contributing to a strong Mid-Florida housing industry. Many of the area's largest residential developments, such as the 1,800-acre MetroWest, 1,700-acre Heathrow, 1,800-acre Huckleberry, and the 4,000-acre Hunter's Creek are master-planned communities that offer the convenience of office and retail space as well as desirable recreational amenities. The area's sufficient housing inventory, which, in itself, is a bonus to attract newcomers, runs the gamut from affordable, multi-family developments to luxurious, high-rise condominiums to multi-million dollar mansions.



Orlando's retail market, which now ranks 47th in the nation, is also making a strong recovery from the recession it experienced in 1981-1982. A staggering amount of retail space has been added in the last two years alone, with 4 million square feet of retail space added since 1984 and another 3 million square feet planned or under construction for completion in 1987.

Some of the area's most exciting, new retail projects are slated for downtown Orlando. Lincoln Property Company is planning to build a festival retail market near the site of its Sun Bank Center. In that same area, entrepreneur Bob Snow recently announced plans to add a $15 million, 100,000-

Opposite page: *Sabal Center by The Design Arts Group is a simple design with an elegant feel.* Photo by Eric Oxendorf. Right: *Westinghouse Steam Turbine-Generator Division World Headquarters in Orlando was designed by William Morgan Architects.* Photo by Steven Brooke. Below: *2600 Maitland Center Building was designed by Hunton, Shivers, Brady Associates.* Photo by Eric Oxendorf.





square-foot festival retail center and a 330-room hotel to his Church Street Station complex. The retail project is a joint effort between Snow and Enterprise Development Company of Columbia, Maryland, whose founder, James W. Rouse, is renowned as the force behind Boston's Faneuil Hall and Baltimore's Harborplace.

Two more mixed-use developments with major retail presence are scheduled for a construction start in 1987. Galleria Orlando, to be located in southwest Orange County, is a 1.5 million-square-foot shopping mall slated to contain the area's first, major international retailers. The mall is the first phase of a mixed-use development to include 1.9 million square feet of office space, three hotels totaling 1,050 rooms, and a 75,000-square foot sports-recreation complex. The five-year project is a joint venture of Alan Aquitieri, Major Realty Corp., and The Prudential Insurance Company of America. Estimated cost at completion has been set at half-billion dollars.

Just northeast of Orlando in Altamonte Springs, the proposed Renaissance Mall is scheduled for construction in early 1987. The 13-acre site, located on Hwy. 436 next to the Altamonte Mall, will contain 465,000 square feet of retail space, 700,000 square feet of office space, a 400-room hotel, and 100 condominiums. Developer RIDA Realty Investments of Florida, Inc., projects the Renaissance Mall to be open by Christmas, 1988.

The Orlando area's commercial office market is also booming. A late-1986 survey totaled Central Florida's office space at 20.5 million square feet, a jump of six percent in the five-month period from May to September. With the current overall vacancy rate at about 26 percent, and the downtown vacancy rate slightly better at 23 percent, indicators predict a slowdown in the number of new commercial development starts.

The two biggest growth areas for new commercial buildings are downtown Orlando and the area near the University of Central Florida and Orlando International Airport. In downtown Orlando, several multi-million dollar projects have been recently completed or will be so within the next few years. Jaymont Realty Inc.'s 20-story, 223,000-square-foot, 111 Orange Tower opened in the summer of 1986. The $400 million duPont Centre is well underway with the construction of the 425,000-square-foot, 28-story office tower anchored by The First, F.A. In addition to the office tower, Phase I of duPont Centre includes an 18-story hotel, a 62,500-square-foot retail center, and two parking garages. At its completion in 1995, the development by Pillar-Bryton Company, in partnership with Carnegie Properties, Inc., will include three office buildings totaling 1.3 million square feet, two luxury hotels, a retail center, a 200,000-square foot trade mart, and parking for approximately 3,800 vehicles.

Sun Bank Center's $131 million multi-phased, mixed-use development will be a "city within a city" when it is completed in its entirety in August, 1988. Phase I of the development, which is located on a 7.1 acre site at the southwest corner of Orange Avenue and Church Street, is well underway. Included in the first phase are a 30-story, 650,000-square-foot office tower; the renovated existing Sun Bank building; a new, seven-story, 95,000-square-foot office/light retail building; a six-level, 1,357-car parking garage; and a public park. Developer of Sun Bank Center is Lincoln Property Company, the nation's third-largest developer of commercial real estate and the largest developer of multi-family housing in the country.

Olympia Place, the $150 million development under construction downtown just south of the new Radisson Plaza Hotel, is a joint venture of Florida National Bank and world-renowned developer, Olympia & York. The 17-story Olympia Place office tower offers 357,000 square feet of office space, of which 60,000 square feet will be taken by Florida National Bank as its signature tenant. Other components of Olympia Place include a seven-story parking garage, which connects to the tower's second floor by way of a pedestrian skywalk bridge, and another 20,000 square feet of retail and commercial support space on the building's concourse level. Scheduled for a spring, 1987 completion date, the project is the first Central Florida venture of Olympia



& York, the world's largest privately-held development company.

Boston-based developer Cabot, Cabot & Forbes announced a late 1986 construction start for its new $175 million project, Airport Park. The mixed-use development, located on an 80-acre site just north of Orlando International Airport, will include a six-story, 137,000 square foot office building. At completion, Airport Park plans to include a 280-room hotel, a 40,000-square-foot retail center, and up to 1.5 million square feet of office space.

There's no doubt that the opening of the $300 million Orlando International Airport in 1981 was a major boost to the Central Florida economy. Expansion plans are already underway for the facility, which holds the distinction of being the fastest-growing airport in the nation. The facility ranks as the 35th busiest airport in the world and the 23rd busiest airport in the nation.

A recently-completed master plan for Orlando International Airport includes a five-year expansion program that will extend the landside terminal building and its support facilities. A third runway and an on-site hotel at the terminal are also on the airport's agenda. The estimated cost of these additions is $426 million — a major portion of the total one billion dollar expansion program projected for the airport through 2006. The project will create additional airsides with up to 24 gates each to accommodate the 24,000,000 annual passengers projected by 2006.

Just as Orlando's airport is expanding to serve the millions of tourists and business travelers who pass through the area each year, the hotel industry is bustling with new construction activity. Nearly three million out-of-state visitors in Central Florida were expected for both the third and fourth quarters



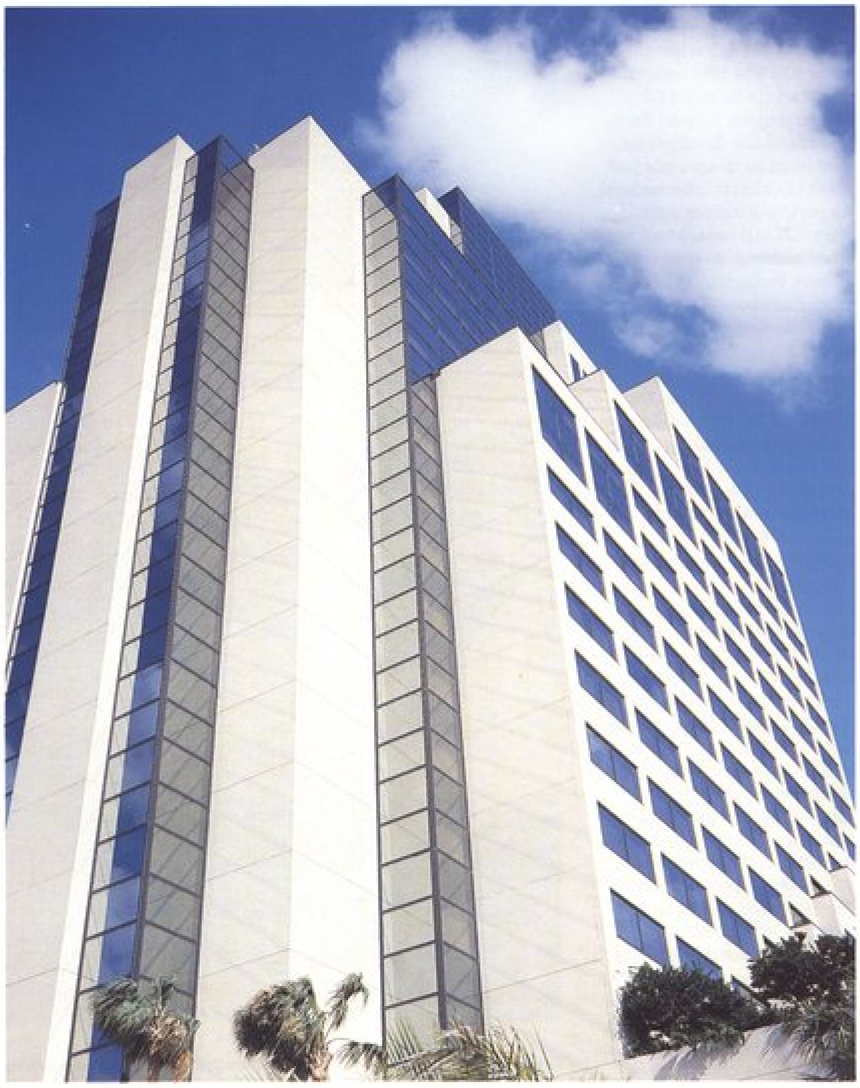
Opposite: *The Tri-County Transit Downtown Passenger Terminal is a downtown terminal that's city sculpture. It is by The Architect's Design Group of Florida, Inc.* Photo by J. Kevin Haas. Above: *Orlando Public Library by Schweizer Inc.* Photo by Bob Braun.

of 1986, marking a seven percent gain over the same period one year ago. To accommodate the crowds, some of the biggest names in the hotel industry have recently opened facilities or announced plans to do so soon. New hotel hot spots are downtown Orlando and the Walt Disney World/Lake Buena Vista area.

Florida's largest hotel, Marriott's Orlando World Center, opened in May, 1986. The 28-story facility boasts 2,503 rooms, 92,000 square feet of meeting space, a 20,000-square-foot greenhouse, and parking for over 2,000 vehicles. Orlando's new 893-room Peabody Hotel partially opened in November, 1986. One of the facility's best selling points is its location directly across from the Orange County Convention and Civic Center.

Of course, the biggest lure to Central Florida, Walt Disney World, is always planning ahead to keep up with the entertainment appetites of the tourism market. Riding the glory of the theme park's 15th anniversary this past year, Walt Disney World announced plans to build a new, nighttime entertainment complex catering to younger visitors (teenagers and young adults) and conventioneers. Construction has already begun on "Pleasure Island," located on a six-acre site near the Empress Lily. Predicted to be double the size of the Lake Buena Vista shopping village, the complex will feature six nightclubs and a host of specialty shops and restaurants.

The author and partner Lorraine Lax own D'Lor, Inc., an advertising/public relations agency in Maitland, Florida.





Opposite: *The Peabody is one of Orlando's newest hotels. It was a project of The Nichols Partnership in joint venture with Vickrey Oversat Awsumb Assoc. Inc.* Photo by Bob Braun. Above: *Radio Station for WDBO/K92FM designed by Alexander W. Stone of Helman Hurley Charvat Peacock Architects, Inc.* Photo by Esto Photographics, Inc.

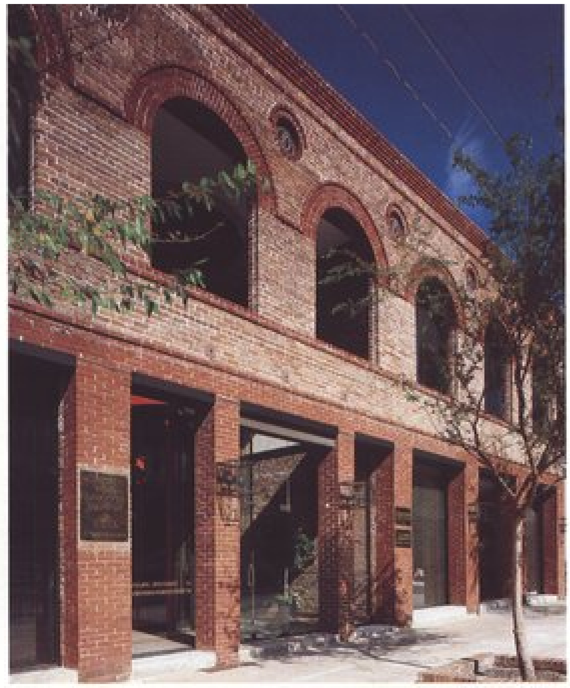
From "Cigar City" to "Florida's Next Great City," Tampa is the hub of Florida's Sun Coast

By Renee Garrison

Tampa is the hub city of Florida's Central West Coast which includes the cities of St. Petersburg, Clearwater and Bradenton. Tampa's skyline tells visitors little of its story: the cigar city that grew up to be a metropolitan mecca. Downtown Tampa is a steel and glass metropolis that has developed into a highrise, fast-paced, "big city" that hasn't overlooked the details. Nestled in a canyon between the Hyatt Regency and the Tampa City Center, for example, a tiny brick oasis known as the Esplanade, reposes, referred to by author and city planner Ed Bacon as "one of the most beautiful city spaces I've ever seen." There is much in Tampa that is beautiful and there is tremendous variety, particularly in the City's architecture.

Tampa's true architectural heritage, however, lies adjacent to downtown in Ybor City, a designated historic district that is undergoing a renaissance. Founded in 1886 by cigar manufacturer Vincent Martinez Ybor, the city declined after the mass production of hand-made cigars was abandoned. But what remained in the wake of the City's decline was twelve blocks of distinguished buildings which reflect the architectural heritage of several ethnic groups that populated Ybor City . . . the Italians, the Cubans, the Spanish. Today, adaptive re-use of many of the buildings has the community thriving again. The Barrio Latino Commission was established to provide architectural review of any proposed project that involved construction, renovation or signage. The Ybor City Centennial Commission sponsored a national competition for the design of a gateway to the city, as well as beginning a matching grant program to reconstruct the ironwork balconies in the area.

There are other pockets of historically significant buildings in Tampa and each of these neighborhoods is experiencing the effects of the preservation movement. Hyde Park on Tampa Bay is the oldest and best preserved of Tampa's early residential neighborhoods. In addition to the majority of its older houses, some of which date from the 1800s, Hyde Park has retained much of its original ambience and streetscape.









Opposite page, top: *John Howey and Associates restored a turn-of-the-century downtown building and currently has its offices there.* Below: *Howey's design for City Hall Plaza offers pedestrians a brick topography and links City Hall with the City Administration Building.* Photos by George Cott. This page: *The Factory Building at Ybor Square is a restored cigar factory incorporated into a festive market in Tampa's Historic Ybor City District. Space Design International, Inc. designed the restoration.* Photo by George Cott.







West Tampa, now a National Register Historic District, contains a wide variety of structures which typically are found in small unincorporated towns: houses, commercial buildings, schools, churches and so forth. The distinctive and unusual element, however, is the brick cigar factories which dominate the district and reflect the period of West Tampa's greatest economic development and its ethnic heritage.

In addition to a healthy concern for the past, Tampa, which has adopted the slogan, "America's Next Great City," has set its sights on the future. New and exciting buildings abound,

Opposite page: *The Brandon Surgical Center by Fleischman-Garcia Architects.* Photo by © Ellis Richman Photography. This page: *The H. Lee Moffitt Cancer Center and Research Insitute at the University of South Florida in Tampa. The architecture was a joint venture between Stuart L. Bentler, AIA, Architect and Heery Architects and Engineers, Inc.* Photos by Timothy Hursley.

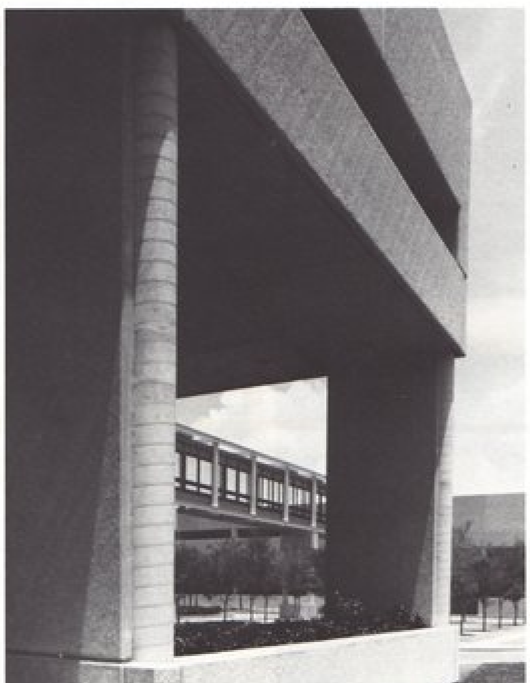
many on a par with the H. Lee Moffitt Hospital and Cancer Research Institute, Tampa Electric Company's TECO Plaza, Ashley Tower, Plaza On The Mall and many others. Amidst all the new construction, the People Mover connects the Esplanade with Harbour Island, a mixed-use development on an island adjacent to Tampa's central business district. Harbour Island includes a nine-story office building, a 300-room luxury hotel and 150,000 s.f. festival marketplace.

The People Mover was constructed in 1985 by Beneficial Corporation, owners of the Harbour Island project, at a cost of $7 million. It uses a new technology that balances two seatless cars a fraction of an inch above a foundation for an "air-cushioned" ride. Passengers can take the 1½ minute trip for 25¢ each way. When they arrive at Harbour Island, they discover a development patterned after European cities — an expansive brick piazza with foundations, a waterwalk, a waterfront amphitheatre and two bridges. There are also 550 condominiums and a $5 million athletic club under construction.

New chain hotels are opening in Tampa this year including the $65 million Hyatt Regency Westshore, the Howard-Johnson Plaza Hotel, the Courtyard by Marriott and northeast of Tampa, on a ten-acre tract, the Seminole Tribe of Florida is building a 161-room hotel and restaurant operating under a Sheraton franchise.

The author is Architecture Critic for the Tampa Tribune.





In September 1987, the $52 million Tampa Bay Performing Arts Center will open with the New York City Opera scheduled to perform in April. Ground has been broken on a new airside terminal at Tampa International Airport and the expansion carries a pricetag of $101.7 million.

Change and growth continue in St. Petersburg, Safety Harbor, Clearwater and Bradenton, as well. Florida's Central West Coast is so well known for its endless days of sunshine that from 1910 to 1986, the former St. Petersburg *Evening Independent* gave its daily edition away free of charge the day after any sunless day. Some things never change.







Opposite page: *Two views of the Jack Eckerd Corporate Headquarters and Distribution Center in Clearwater designed by Rowe Holmes Barnett Architects, Inc.* This page, top: *Audubon Park in Tampa contains contemporary housing that works well in an old line neighborhood. It was designed by the Jan Abell-Kenneth Garcia Partnership.* Photo by Walter Smalling, Jr. Above and left: *The Sanibel City Hall by the Stewart Corporation.* Photos by Roger Phillips.

The Sarasota School . . . 1948-1960

by Gene Leedy, AIA

During the late 1940s and early '50s, Sarasota, Florida occupied a unique place in architectural history. The nucleus for this development, as it manifested in Sarasota, was a young architect named Paul Rudolph. A Harvard graduate who came to Sarasota in 1948 to work for Ralph Twitchell, Rudolph later became a partner in the firm of Twitchell and Rudolph.

The significance of the "Sarasota School" was many fold. It was one of the first visible breaks with the International-Bauhaus School. The Sarasota architects expanded and humanized the Bauhaus philosophy. These architects were extremely interested in regionalism, climate and romance and they explored those areas to an extent never done before. Together they formulated many of the design and construction rules that are taken for granted today. They were concerned with structure, honest use of materials and experimental construction concepts.

Ralph Twitchell, Ralph Zimmerman and William Zimmerman are dead. Philip Hiss lives in London. Paul Rudolph practices in New York, Victor Lundy practices in Houston, Bert Brosmith in Pound Ridge, New York and William Rupp teaches at the University of Massachusetts. Mark Hampton's office is in Coconut Grove, Florida and I practice in Winter Haven. Only Jack West, Tim Siebert, Frank Smith and Carl Abbott are still in Sarasota where it all began.



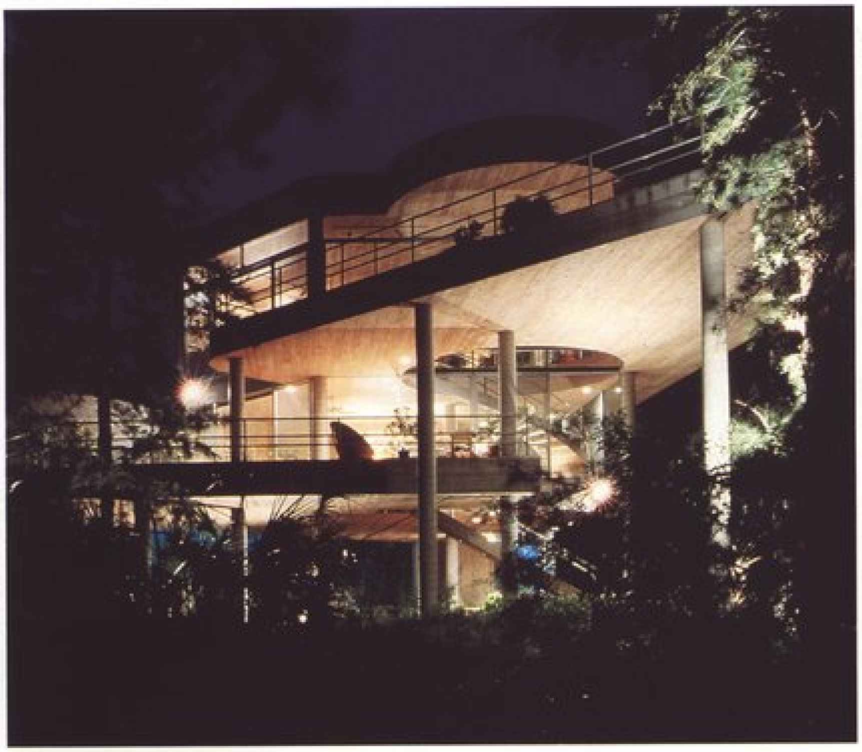


Top: *The First City Savings and Loan Building in Sarasota was designed by Jack West in 1975. The building is a landmark in Sarasota today.*

Above: *Gene Leedy's Dorman Residence built in Winter Haven in 1961 is typical of the straightforward structural expression in Leedy's work.*

Opposite: *Sarasota High School was designed by Paul Rudolph. The large outdoor stairway leads to the open entrance lobby which occupies the entire height of the building. The various school regions — dining hall and kitchen, classroom blocks, entrance zone and auditorium — are unified by the modular organization of the facade.*





Left: *The Gregg Beach House on Siesta Key (1982 Award of Excellence) is by Carl Abbott Architect, FAIA. In the canopy of tropical trees, this Florida Beach House is a series of light, floating terraces supported on tall concrete columns. "The relationships of these horizontal planes and their solids and voids is handled in a remarkable way," Paul Rudolph once said of the building.* Photo by Steven Brooke.

Bottom: *St. Thomas More Catholic Church Complex, Sarasota, is by Carl Abbott Architect, FAIA. A ten acre pine forest is the site of this new Church Complex, which is based on the new Catholic liturgy. Throughout this 1,000 seat building, traditional church forms are evoked: The curved apse forms, cloistered gardens, strong internal axis, the treatment of light. Light and the tie back to the site itself are felt as the dominant elements in the design.* Photo by Steven Brooke.





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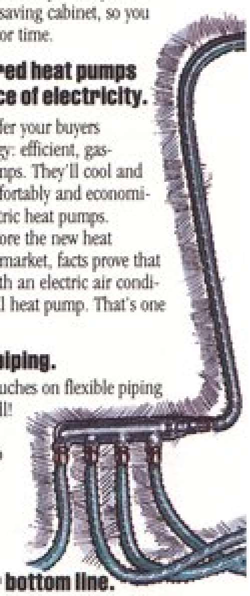
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Fort Lauderdale is the Gold Coast's state-of-the-art city

by Sherry Mikos

For a decade, Fort Lauderdale had no "working" downtown, but in the past 5 years, Fort Lauderdale's new high rise, high tech architecture has produced a skyline of epic proportions. Amid this ongoing revitalization, state-of-the-art commercial office buildings have begun to dominate the city's skyline, with more than 2.5 million square feet of available space in downtown Fort Lauderdale.

Don't misunderstand. Downtown Fort Lauderdale is not all work and no play. Within a few blocks of the central business core, the city has acquired a one million volume library, a museum of art and there are two large projects still on the drawing board, the Performing Arts Center and The Riverwalk.

The groundbreaking for the Performing Arts Center is scheduled for Fall of 1987 and it is projected to open in 1989. Located on the waterfront, the concrete, steel and glass facility will have a 2,726-seat theater, a 589-seat theater, a community hall and a full service 250-seat restaurant. The Center also will feature extensive use of glass in the main lobby to allow patrons a panoramic view of the New River.

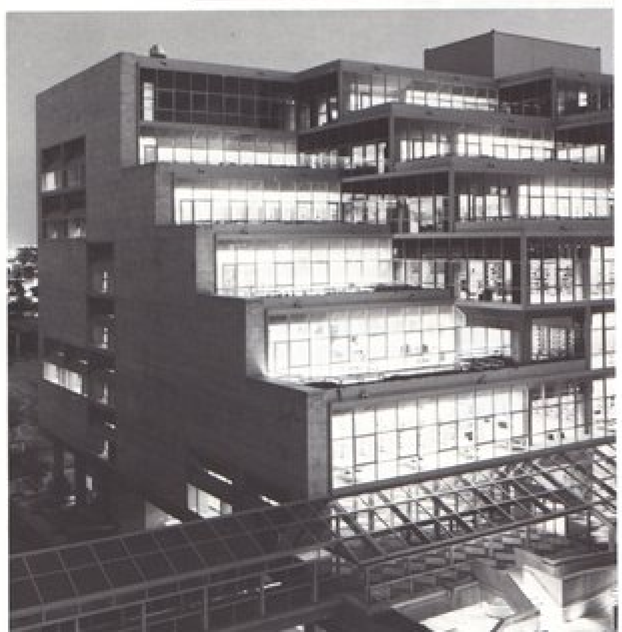
The second project, The Riverwalk, is envisioned as a continuous linear park along the northern riverbank that will integrate with a variety of new developments of shops and restaurants, hotels, offices, housing, a cultural facility and a festival market. The Riverwalk will be used to link three distinctive areas along its banks: an arts district, an entertainment district and an office and retail district.

The Broward County Chapter of the American Institute of Architects awarded their 1985 Design Competition's Honor Award to Miller and Meier of Fort Lauderdale for their joint venture with Gatje Papachristou Smith of New York for the Main Library in downtown Fort Lauderdale. The eight-story structure houses more than one million volumes, including special collections and rare books, while directing the activities of a network of 22 regional and branch libraries. Three sunny sides are wrapped in native keystone, a fossil coral mined from the long limestone reef in the upper Florida Keys. In contrast, the striking exposure of stepped glass opens onto a landscaped park.

One of the first completed projects in the downtown revitalization was a parking garage called the City Park Mall. This 1982 Honor Award winner was designed by Donald Singer and Associates of Fort Lauderdale. This is no ordinary seven-story parking garage. It has a city park tucked inside. "People places" were created in and around the garage to attract people to use the structure and make it more than just a place to park.

The author is a 23-year resident of Fort Lauderdale and free lance writer who began writing about architecture while covering the Broward County Chapter of the American Institute of Architects Awards Programs.

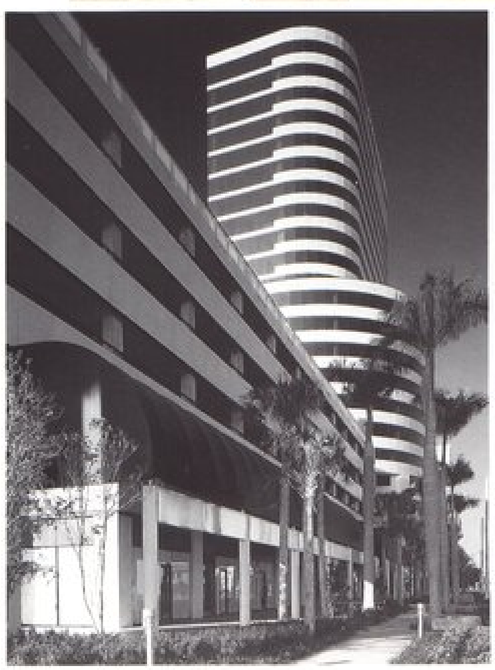












Opposite page, top; *Federal Building-U.S. Courthouse by William Morgan Architects, P.A.* Photo by Dan Forer. Bottom: *The Broward County Main Library was a joint venture of Gatje Papachristou Smith, New York, and Miller & Meier & Associates, Fort Lauderdale.* Photo by Steven Brooke. This page, top: *City Park-Urban Plaza and Municipal Parking Garage designed by Donald Singer, FAIA.* Photo © Wolfgang Hoyt Esto. Left: *Broward Financial Center by the Nichols Partnership, Inc.* Photo by Steven Brooke.





Above: *Temple Sinai in Delray Beach is by Currie Schneider Associates, AIA, PA.* Photo by Dan Forer. Left: *The Southeast Toyota Building in Deerfield Beach was designed by Robert Broward in 1980.* Photo courtesy of the architect.

From Brickell Avenue to the Beach, it's marvelous, magical, my-o-my Miami

By Ivan Rodriguez

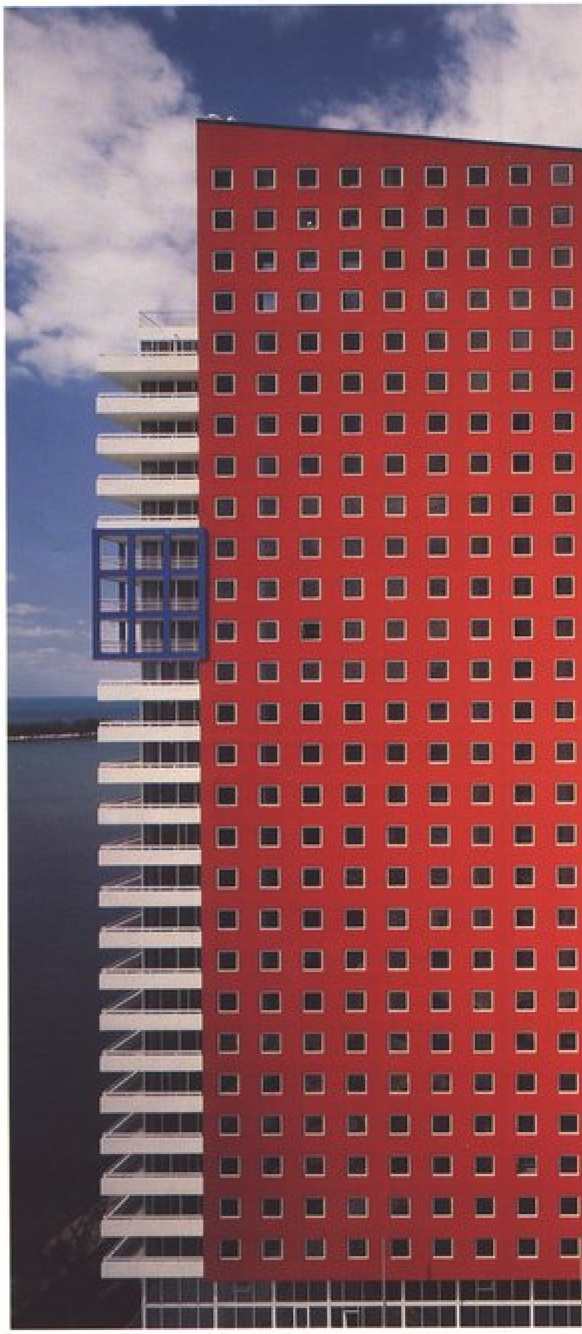
The spectacle of today's Miami is best seen from the waters of Biscayne Bay, approaching the downtown skyline against a backdrop of orange, pink and violet sunset skies. That's when all the glitter comes to life. This is when the big city slows down enough to allow us to reflect upon its fast paced growth and to admire its beauty. Before us is the pulsating heart of a metropolitan area of 1.8 million people; the gateway to South America and the Caribbean; and one of the most important urban and financial centers in the Southeast.

Downtown Miami is a good gauge of the rapid growth that Dade County and all of South Florida is experiencing. Towering skyscrapers, crisscrossing rapid transit elevated rails that snake in and out of buildings in Disney World fashion, and visions of Noguchi's laser sculpture in the new Bayfront Park create a dream-like, futuristic setting that is all too real and now.

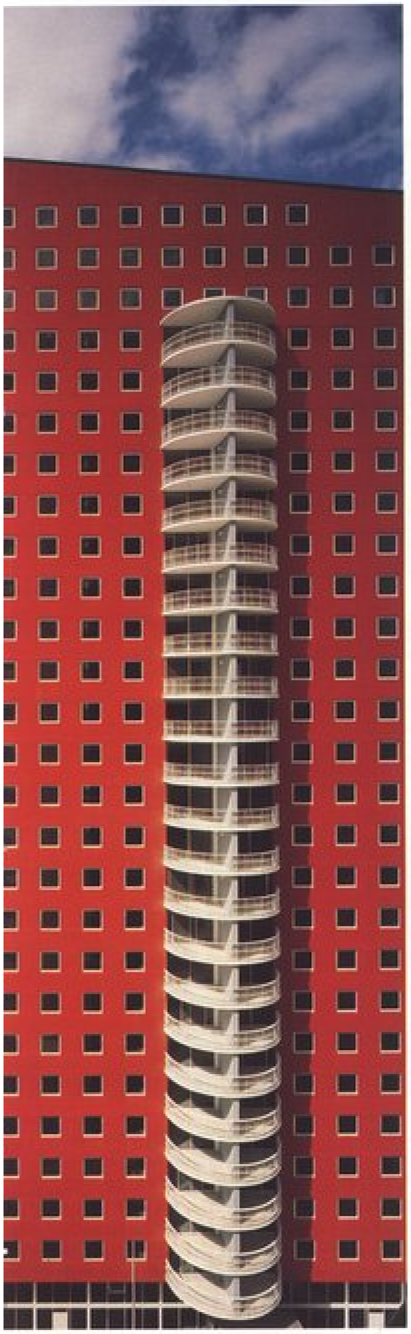
The setting is grand indeed. The site where the City of Miami began with the construction of Henry Flagler's Royal Palm Hotel in 1896 now boasts the city's tallest skyscraper. Southeast Financial Center, designed by Skidmore, Owings and Merrill, occupies that site and dominates the skyline at 55 stories. As the building mass reaches to the top it begins to erode at the northeast and southeast corners. This erosion, in modular cubes, gives Southeast Bank its distinctive stepped, faceted look. Vertical bays rising to different heights in a gradual crescendo toward the center create a multitude of individual penthouse corner offices. These offices command a breathtaking view at the foot of Biscayne Bay and the Miami River. Southeast Banking Center, like its owners, tenants and architects, represents the ultimate corporate status symbol in Miami.

One block west is the Centrust Tower, a 47-story building of striking sculptural beauty, originally designed by I.M. Pei and completed by the local firm of Spillis, Candela and Partners. The tower rises in three layers, each one gradually stepping back as the masses recede. In plan the tower takes the shape of a quarter circle with the curved end to the front. To the rear, the pointed end of the slice has been truncated, resulting in a three-sided mass. Alternating horizontal bands of light colored precast panels and green-gray glass of medium tint wrap around the structure. But it is the imaginative lighting that has made the Centrust Tower the most talked about building in Miami. Giant lights set at the base of each layered mass bathe the entire building in white light. The light show varies to reflect the occasion — orange and turquoise during Miami Dolphins' games, red and green for Christmas, red, white and blue on the 4th of July.

A few blocks away, Philip Johnson's Cultural Center is one of the most admired and controversial works of architecture built in Miami in recent years. Clearly a work from Johnson's Post-Modern phase, the Cultural Center is inspired by the Mediterranean Revival style of architecture popular in



From Brickell Avenue to the Beach, Miami is pulsating to a big city beat. These photos of Arquitectonica's Imperial, the Metrorail and the Miami skyline and some of Miami Beach's finest art deco hotels are the work of Miami architectural photographer Steven Brooke. Three times Brooke has been named Photographer of the Year by the FA/AIA. This year he is being honored by the AIA for "Distinguished Achievement" in photography.









Miami in the 1920s. Three buildings housing the Library, the Historical Museum and the Center for the Fine Arts are arranged around a large, open air plaza. The buildings are massive, with few openings. They have Spanish tile roofs, wrought iron balustrades and arcades opening to the plaza. But the urban scale of the complex is by far its most outstanding feature. Buildings, and the tightly defined plaza, project an urban feeling reminiscent of European cities — of a Medieval walled town with an open, central plaza; of a fortress-like Italian Renaissance palazzo which opens on to the central courtyard, while turning its more austere face to the street. Mounted on a one-story base of battered native coral rock walls, the Cultural Center rises abruptly from the edge of the sidewalks. The complex occupies a full city block and looks as if it had outgrown the site, adding to the sense of urban scale and the fortress-within-the-city character. Like the Renaissance architect before, Johnson cleverly controls the vistas of and from the plaza. The space is elevated one story off street level, without any visual access from the street. This idea is peculiar in that the European plaza draws the city in, rather than turning its back on the city. The plaza is a beautiful, though spartan space. Johnson wanted no landscaping



or furniture to interrupt his clean, open-air space. As a result, the plaza is now dotted with aluminum and plastic chairs, tables and umbrellas, which though inappropriate and out of character with the original intent, do serve a good purpose for the lively brown bag lunchtime crowd. Years earlier Mr. Johnson had commented on his work: "Comfort is not a function of beauty . . . sooner or later we will fit our buildings so they can be used."

But it's on Brickell Avenue where some of the most eye-catching and imaginative high rise offices and condominiums in Miami are being built. Leading the way in the competition is Arquitectonica, the bad kids on the block by more established architectural standards. A local firm of young, bright architects who are not the least bit shy about their talent and boldness, they have created the most loved, hated, photographed and written about buildings in Miami. Their work borrows inspiration from many sources — Le Corbusier's "machine for living in," complete with pilotis and roof top terraces; Cubism and de Stijlzs influence in the use of simple planar and volumetric geometries and bright primary colors; Romper Room's influence in larger-than-life architectural details arranged in building block fashion, like the red triangular "roof" awkwardly perched atop the Atlantis. Symbolism abounds in Arquitectonica's work. There is the soft blue wave metaphor of an undulating wall on the rooftop terrace of the Imperial. In the Atlantis, there is a giant five-story window overlooking Biscayne Bay. Ten floors above ground the playful window serves as a terrace equipped with its own swimming pool, spiral staircase and palm tree. Yet the theme of the firm's work is not one of retrospective or symbolism. The mere mention of any association with Post-Modernism sends the dynamic design team into a frenzy. Arquitectonica takes up where Modernism left off. It is unusual, cerebral, whimsical, innovative, flamboyant, and very Miami.

Across Biscayne Bay, a whole new world awakens in the Miami Beach Art Deco District. Not the new image of Downtown Miami but the reblossoming of a national treasury of Depression Era buildings. Within the past two years the slumbering South Beach area has been taken over by ambitious, enterprising visionaries.

This new wave of developers, architects and designers saw beyond the product of years of stagnation and neglect that had plagued South Beach. They have invested in the small Art Deco and Mediterranean styled hotels, apartment and commer-

Opposite page: *Mayfair House Hotel in Coconut Grove is an art nouveau-inspired design by Treister & Cantillo Architects.* Photo by Dan Forer. This page: *The Coral Gables House, formerly the Merrick House, in Coral Gables, was built in 1899 and restored in 1983 by Architects Bermello, Kurki & Vera, Inc. Architect of Record: Severud, Knight, Boerema, Buff.*



cial buildings that abound in the area. The results are among the most exciting works of retrofit architecture in Miami today. Run down, seedy hotels have been transformed into first rate accommodations. Old lobbies are being converted to fashionable restaurants and jazz clubs. The Carlyle Grill, Club Ovo, Downstairs at the Waldorf, Cafe des Arts at the Locust, and the Strand Restaurant have become hangouts for the chic and trendy.

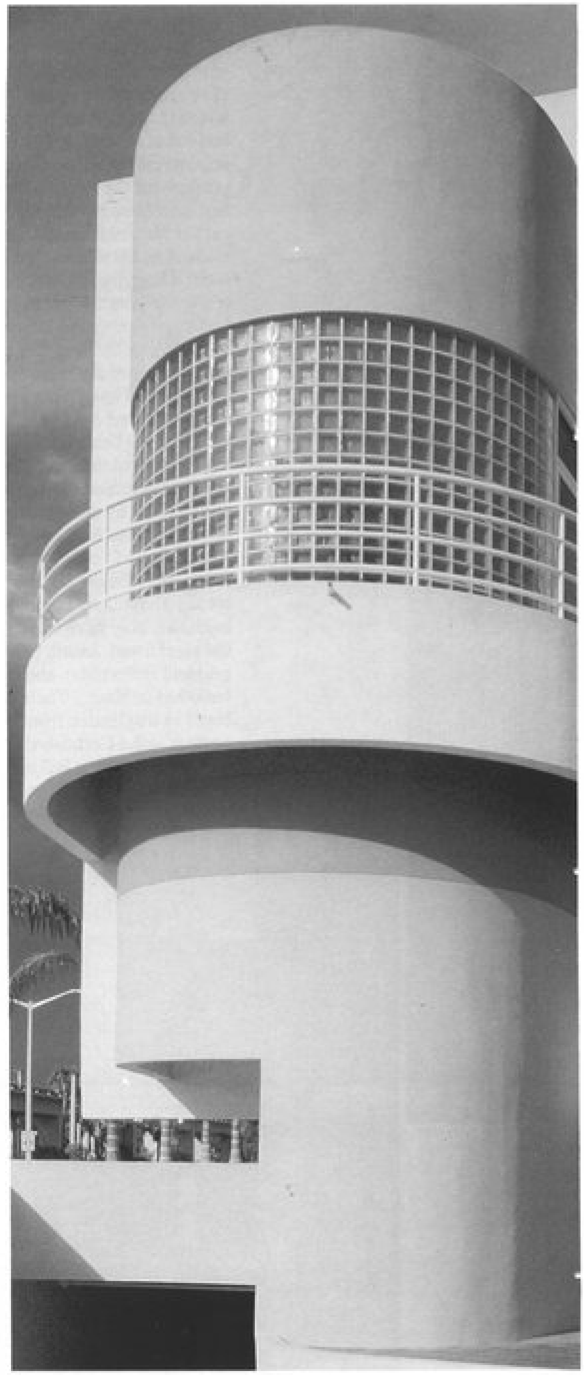
Amidst all the rehabilitation and adaptive use of the Art Deco gems by the private sector, none is more dramatic than the recent effort by the City of Miami Beach in the new Police Headquarters. A few years ago the City would have torn down its 1927 Mediterranean Revival City Hall, and almost did, following construction of new facilities. City officials have come and gone since the early days of the district when landmarks like the New Yorker Hotel were demolished without the City lifting a finger in its defense. This time the City of Miami Beach incorporated the Old City Hall building in the plans for the new Police Headquarters and Courthouse. The local firm of Borelli, Frankel and Blitstein did an excellent job bringing the Old City Hall back to great splendor. It was not an easy job, since it was discovered that sea sand had been used in the construction of the tower, and all exterior walls of the tower had to be taken down to the bare skeleton and rebuilt.

In spite of the resounding success of the rehabilitation work on Old City Hall, it is the new building annex that makes heads turn. The police headquarters and parking garage are built over a whole square block, just behind Old City Hall, in the heart of the historic district. The building is designed in the Streamline Moderne style prevalent in the district during the 1930s. A series of horizontal masses in smooth stucco and glass block project and recede in soft, rounded forms, with distinctive Streamline sleekness. The building complements the older fabric of the area without replicating it, and its excellent sense of scale and respect for setbacks make up for its large size.

A project in Coral Gables attempts a similar marriage between old and new. At the Douglas Entrance, the 1924 main gateway building to the city of Coral Gables has been expanded with the addition of two office towers. The original Mediterranean Revival theme has been retained in the new design, by Spillis, Candela and Partners, who have occupied Douglas Entrance for over fifteen years. The new buildings use similar architectural details to those which give the original such a distinctive character — rusticated keystone base, arches, window surrounds and even barrel tile roofs.

The range and quality of architecture in Miami today varies significantly. There are establishment and avant garde architects. There are works by local heroes, international masters and assembly line designers, sometimes side by side. Our architecture, like our city, suffers from growing pains and searches for an identity. But our urban fabric is slowly weaving new patterns, rich as a quilt — from so many, one.

The author is Director of the Historic Preservation Division of Miami's Community and Economic Development Office.



This page: *The building at 2424 South Dixie Highway was designed by Mateu Associates. It has been described as a tropical Flatiron building since the shape of the site suggested the rounded glass block end.* Photo by Kathlynn A. Hill. Opposite: *The main facade of the Gallery at Bay Harbor from the Kane Concourse. These exclusive shops and offices on Miami Beach were designed by Jaime Shapiro.* Photo by Mark Surloff © 1983.











Opposite page: *The Miami Beach Police and Court Facility was designed by Borrelli•Frankel•Blitstein Architects to be compatible with the 1927 Mediterranean Revival City Hall which it joins.* Photo by Raul Pedroso. This page, top: *the Aguilera Residence is a complex of four sheltering roofs which relates to the tropical outdoors of South Florida. It was designed by George F. Reed, FAIA.* Photo by Steven Brooke. Middle: *The 21st Street Community Center in Miami was built in 1916 as a golf clubhouse and restored in 1986 by Zyscovich & Grafton Architects.* Photo by Steven Brooke. Bottom: *The Hibiscus House recalls the period when Miami's classically trained architects first encountered European Modernism. This house was designed by Andres Duany & Elizabeth Plater-Zyberk, Architects.* Photo by Steven Brooke.



Puerto Rico's architectural identity is a harmonious blend of old and new.



Dining room of the Acosta House in San German, Puerto Rico. Photo by Jochi Melero.

Puerto Rico began to understand the value of preservation in the late fifites when, under the auspices of the Island's government, vital steps were taken to restore and rehabilitate Old San Juan. After three decades, the colonial architecture of the walled city has been the subject of diverse studies and, certainly, a lot of exposure. Today, previously unavailable information regarding the nation's heritage is providing a more accurate picture of the composite nature of the country's architecture.

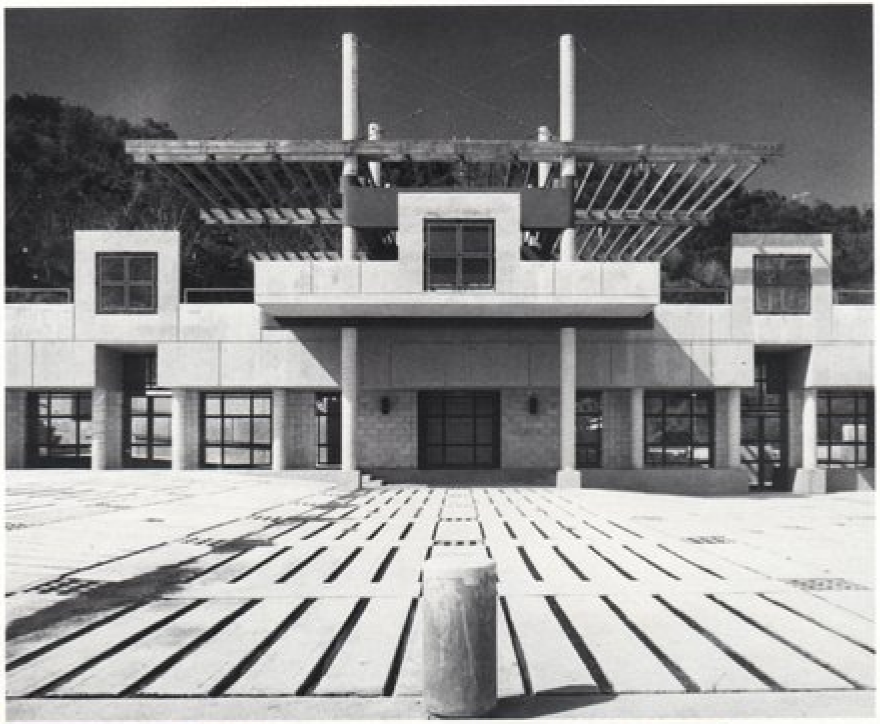
For several years now, a new generation of historians has been exploring themes related to everyday life in the late nineteenth century and the first decades of the twentieth. By this time, it is said, a Puerto Rican personality had been shaped. The architecture of the period exhibits a distinctive building style which marries form, function, and ornament in most unexpected ways.

No other city in Puerto Rico can claim a better share of this architecture than San German, known as "The City of Low-Lying Hills." San German's architecture, though rich in Old San Juan colonial building vocabulary, excels in the display of the much more complex and elaborate turn-of-the-century architecture.

In 1983, members of the Colegio de Arquitectos de Puerto Rico (the local architects association), with the assistance of a large group of students from the University of Puerto Rico's School of Architecture, carried out a major project to document San German's distinctive architecture.

Among the many distinctive residences in town which silently disguise their inner treasures in a traditional, almost ordinary facade treatment, is the dwelling of Mrs. Delia Lopez de Acosta. Though the exterior of the house has pleasing proportions, it is the interior which is most impressive. Many decorative stencilings adorn the walls and ceilings.

These patterns are strongly influenced by Art Nouveau trends and distinguished by exquisite pastel coloring.







This page, top: *Turabo Park, a recreational park on 300 acres of mountainous terrain in Caguas, Puerto Rico, was designed by Luis Flores, AIA, of Torres•Marvel•Flores Y Asociados.* Middle and bottom: *Municipal Auditorium in Bayamon, Puerto Rico by Thomas S. Marvel, FAIA.*





Product News

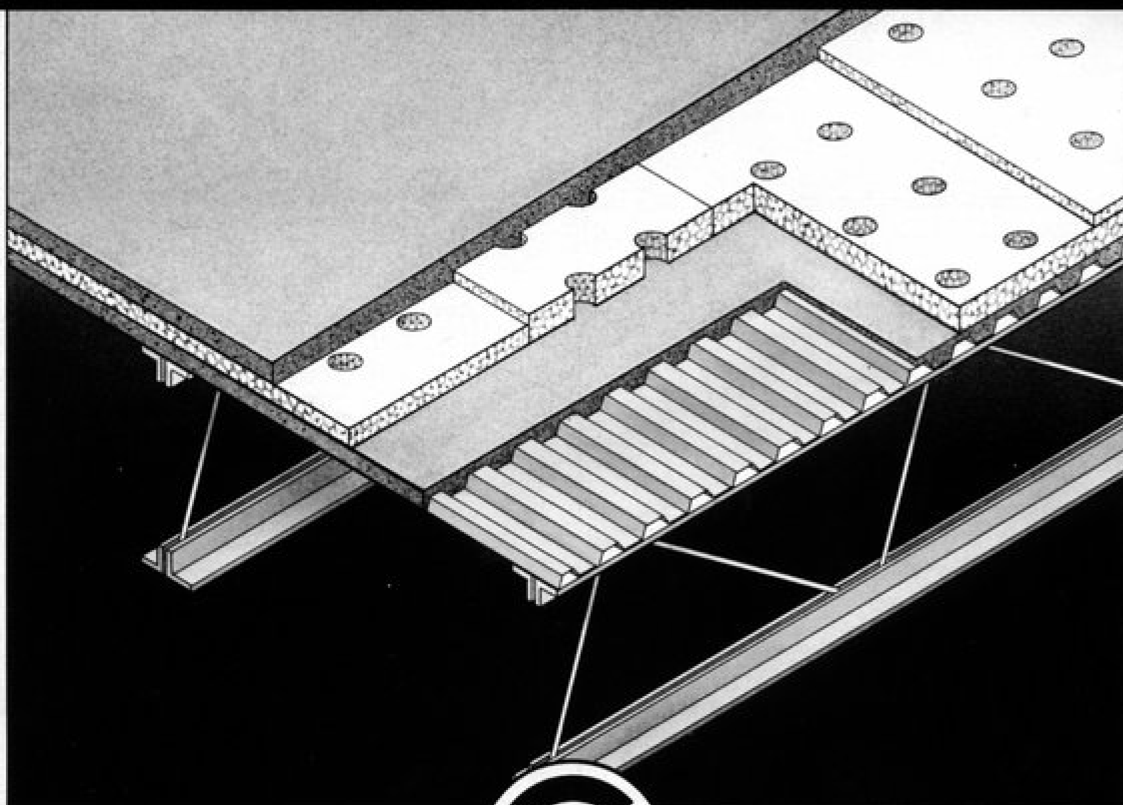
A new Florida ordinance has recently been passed that will have a positive effect on the renovation of old, worn and outdated pool decks. The new code in effect relaxes the previous requirement of a 6-inch raised coping and now calls for only three inches on existing commercial pool decks. The two key words here are "existing" and "commercial." Many of the finer, yet older, hotels, condos and apartment complexes see this as a great cost-effective opportunity to restyle and refurbish their current pool areas.

A product is currently available from G & M Terrazzo Company, the Fort Lauderdale-based firm which is the Bomanite/Bomacron licensee for South Florida, which has been in use for some time, and is particularly well-suited for the redesign of existing pool decks.

The product, a concrete coloring and imprinting process, will provide the customer with a variety of choices of colors, textures and patterns in applications where plain concrete, asphalt or Chattahoochee may have been considered. In the case of older pools whose decks may be unattractive or out-of-style, the use of Bomanite/Bomacron may prove to be a more cost-effective means of enhancing and updating commercial pool decks. One available pattern that lends itself well to this type of application is called "Coquina." This pattern is actually molded from pieces of genuine cut coral. Its multi-directional pattern provides a feel of expansiveness, while its cool buff color, "Coral stone look," resembles the appearance of expensive cut coral.

Information about Bomanite/Bomacron can be obtained by contacting Tony Villarreal at G & M Terrazzo in Pompano Beach. (See ad on page 1).

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VIEWPOINT

The Search for Florida Architecture

by John M. McRae, AIA

To the question, "Is the search for Florida architecture a valid quest?", I answer with a resounding "Yes." But, in turn I ask, "Why is it that after 160 years of statehood we are still asking that question?" What has prevented us from developing a sense of regionalism in our architecture? Some lay the blame at the feet of the modern movement thinking it insensitive to the vernacular. There may be an element of truth in that, but there are more pragmatic factors that have played a significant role.

Florida is 160 years old, but young in terms of historical precedent forming its culture. Former Governor Bob Graham, in a 1983 *Florida Trend* article described Miami of sixty years ago as "still a sandspur on the South Florida coast." The faces of all of Florida's major cities have almost totally transformed in the last thirty years.

In this construction explosion, seemingly every inch of available land has been covered with buildings. If cities were musical notes, we would not yet be playing a sweet melody of harmonious interlocking chords. Part of the problem has been lack of vision for the whole and an insensitivity to all that is around us.

Another interesting factor contributing to Florida's lack of a "style" is the variety of building materials used in the past thirty years. Wood frame, concrete block, core slabs, steel and glass — all are a part of the Florida scene. Yet, when compared with construction from earlier times, there is far too little in our built environment that reflects the handiwork of fine craftsmen. As a consquence, our senses have been dulled.

Rampant crime and fear of crime have also bridled our efforts at regionalism. People are off the streets, off their porches, windows are shielded, views are limited, all of which closes and constricts our architectural environment. The elderly, who make up a significant part of Florida's population, are often the hardest hit and the most alienated, or isolated, from our beautiful landscape.

In addition, regionalism in architecture implies long-term stability in the neighborhood, an extended lifetime that grows richer with age. Tourism, while contributing financially to the State, has created an "up today, down tomorrow" mentality that hardly contributes to long-term evolution of a mature architectural environment.

Beyond all this, the one factor which I believe has contributed most to our inability to develop regionalism is air-conditioning. Good old a/c contributed to the startling growth that occurred in Florida in the 1950's. With it, the verandas and porches got closed in and windows got smaller, negating the need for natural ventilation around which so many Florida buildings had been designed. In short, the criticism is valid: ". . . this building looks like it could have been built in Lansing, Michigan."

Ron Haase, AIA, University of Florida Professor of Architecture, wrote in the preface to a booklet on Florida vernacular, "Many cultures from many nations dwelled in this place in their own time. They each borrowed forms and technology from their architectural heritage and then modified these to suit a warmer, more severely humid climate than they had known before. Yet, in many respects, they built more wisely than those of us who currently find ourselves at home in Florida . . ." Professor Haase's point is well made. We have not yet become architecturally comfortable with the present.

Several factors have contributed to Florida's lack of truly regional architecture. I'd like to suggest three directions which must be considered in developing regionalism — "Seriousness, yet boldness," "Subtleness in context" and "Sensitivity with consistency."

"Seriousness, yet boldness" means taking the problems of growth seriously, yet boldly exploring opportunities based on the conditions around us. In the last thirty years Florida has begun to set its course and assume a place of prominence socially, as well as demographically. Futurist John Naisbutt, in *Megatrends: Ten Directions Transforming Our Lives*, described Florida as a bellweather state and some researchers are projecting that the state population will double by the year 2000. Issues of "right to migrate," "privatization," and "aquifer rights" are just a few of the topics drawing debate across the State as it expands. Amidst all this growth, however, the city cores must be saved. They are the umbilical cords to our past. Boldness is needed. Miami, Tampa, Orlando and Jacksonville have made significant headway and Fort Lauderdale's recent Riverfront Plaza competition was an excellent vehicle for raising public awareness of urban issues.

In any discussion of architectural aesthetics, the question isn't so much when will the inner cities be revitalized or what will they look like, but how, from a planning and architectural standpoint, will the revitalization be implemented? This is a critical question, and it gets back to the issue of regionalism and many of the questions that are being raised about the vitality of America's inner cities. Gertrude Stein once said of Oakland, California, "there's no there there . . ." How many of our own frayed ci-

ties deserve the same epitaph?

Critics of modern architecture, like Charles Jencks, Tom Wolfe and others, have validly raised the point that our inner city high-rise buildings have cut us off from the vitality the street once fostered. Kenneth Triester, AIA, Florida architect/developer, was interviewed by *Florida Trend* in an article entitled "What's Wrong with the Design of Florida's Cities?"

Triester's response was that we are building empty, arid plazas, moving all the shops indoors or above the street, and losing the sense of human scale identified with good design. One has only to consider our intrigue with the cities of Europe or our Caribbean neighbors to know that this is true.

This is a major issue in the search for Florida architecture and a key to whether urban centers will work in twenty years. Growth problems are serious. They will be focused on the major urban centers and plans for revitalization with regionalism in mind must be bold while carefully considering the human scale.

"Subtleness in context" means drawing carefully and thoughtfully from history in the search for Florida architecture. Outside of the Cracker house and the Seminole chickee, the vernacular prototypes are limited. The St. Augustine house, Key West conch houses, Mizner's work — all are adaptations to the climate and spirit of Florida. But the state is young, and, because of that fact, we must hold onto our architectural legacy. Since our legacy is a recent one, we must not fall into the trap of assigning it less value than those in Savannah or Charleston. We will have to work at nurturing our history and not be cavalier about what our predecessors built.

All of these considerations apply to urban patterns as well as individual buildings. Many small Florida towns, lacking the visual charm of Woodstock, Vermont or Lincoln, Massachusetts, nonetheless have their own special qualities and potential. Robert Venturi wrote, in positive reference to popular culture, ". . . Main Street is almost all right . . ." Development of a strong Florida architecture will build on that idea. Sheer white walls and butted glass are not necessarily appropriate for an infill on Main Street in Sandygrits, Florida. We must consider what is there and work within its context. After all, Florida will not build its architectural legacy in endless debates over whether slick, high tech or historical styles should be imposed as trends.

"Sensitivity with consistency" refers to careful design within the constraints of the land and the climate. These factors will ultimately play the greatest role in shaping a regional architecture. How is Florida different from other areas of the country? The primary differences are the climate and the water. All regional architecture is born out of culture and the climate. In Florida, the climate is magic. Architects must learn to capitalize on land that is flat, that has 8,000 miles of shoreline, consistent sea breezes, clear spring rivers, virgin oak hammocks, a swamp the size of some states and endless intense sun. Regional architecture must be a direct, sensitive and consistent response to the land the climate.

We are not ". . . starting from zero . . ." as Tom Wolfe so strongly stated regarding Gropius' Bauhaus movement. We have a developing architectural heritage in Florida and a wealth of natural amenities. Architects must skillfully employ these factors in their designs and not let the historical confusion in architectural circles sidetrack their efforts. When this has been accomplished, I believe that a regional architecture will emerge that will be light, open, full of vitality and in tune with human scale, the land around us and the unique climate of this blessed peninsula we call Florida.

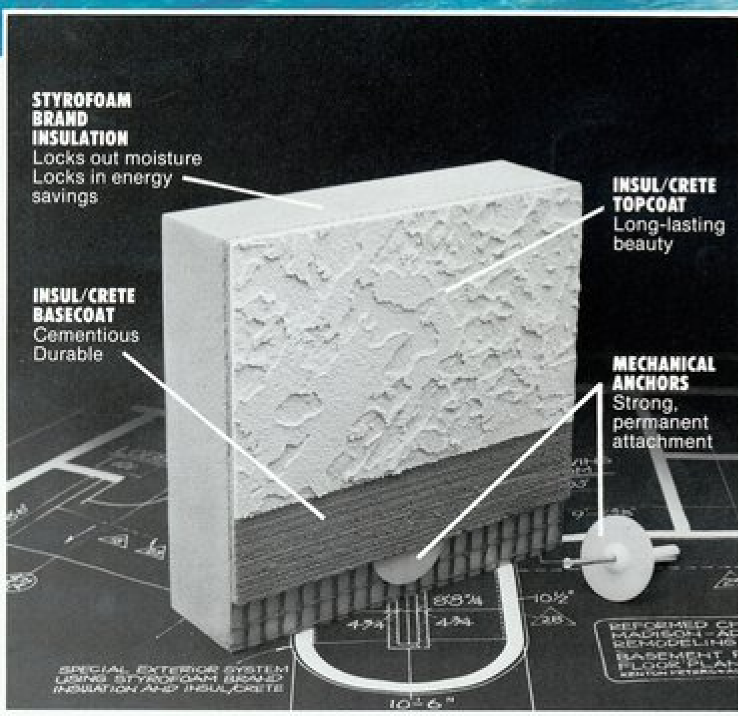
The author is Chairman of the Department of Architecture at the University of Florida in Gainesville.

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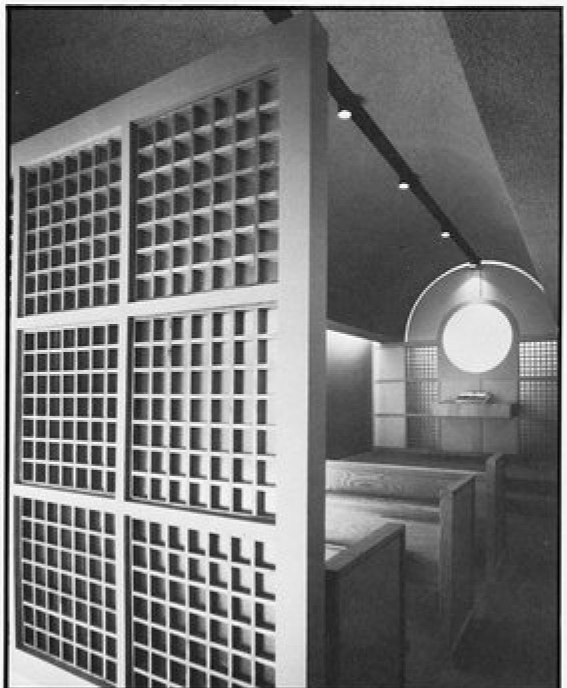
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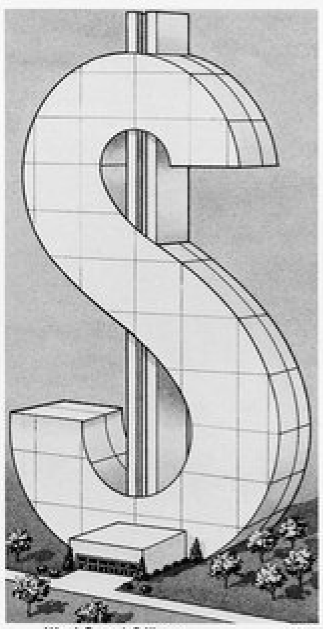
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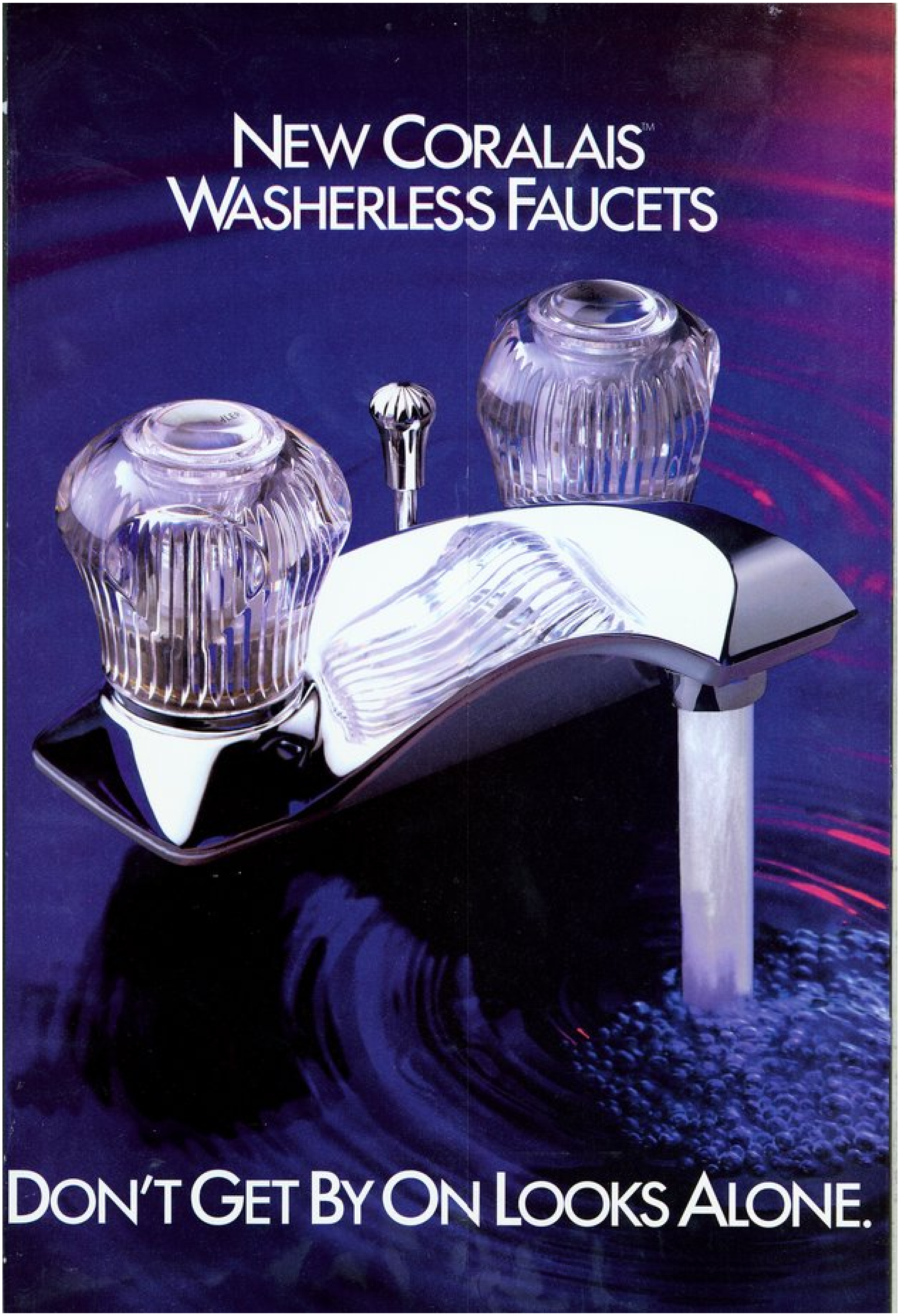
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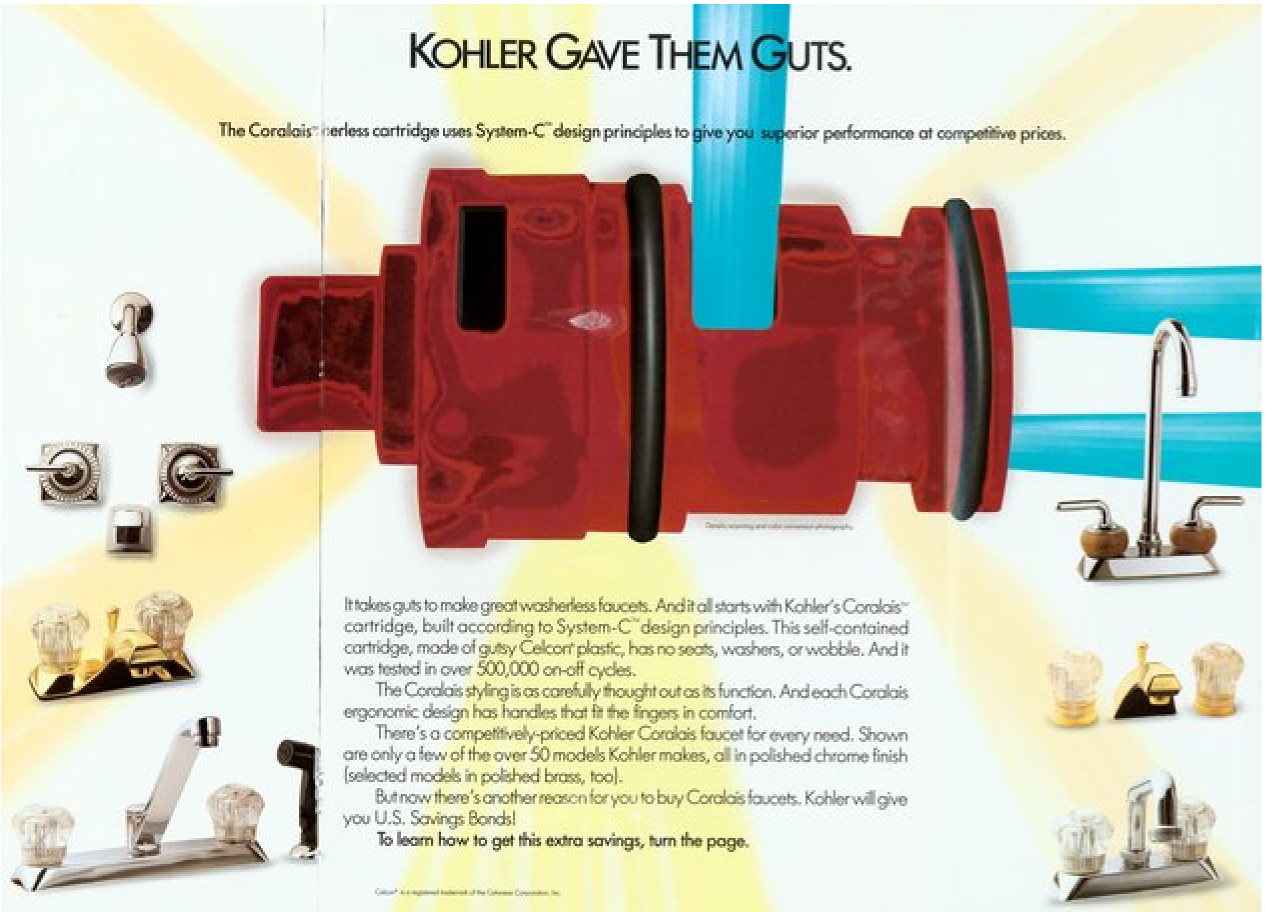
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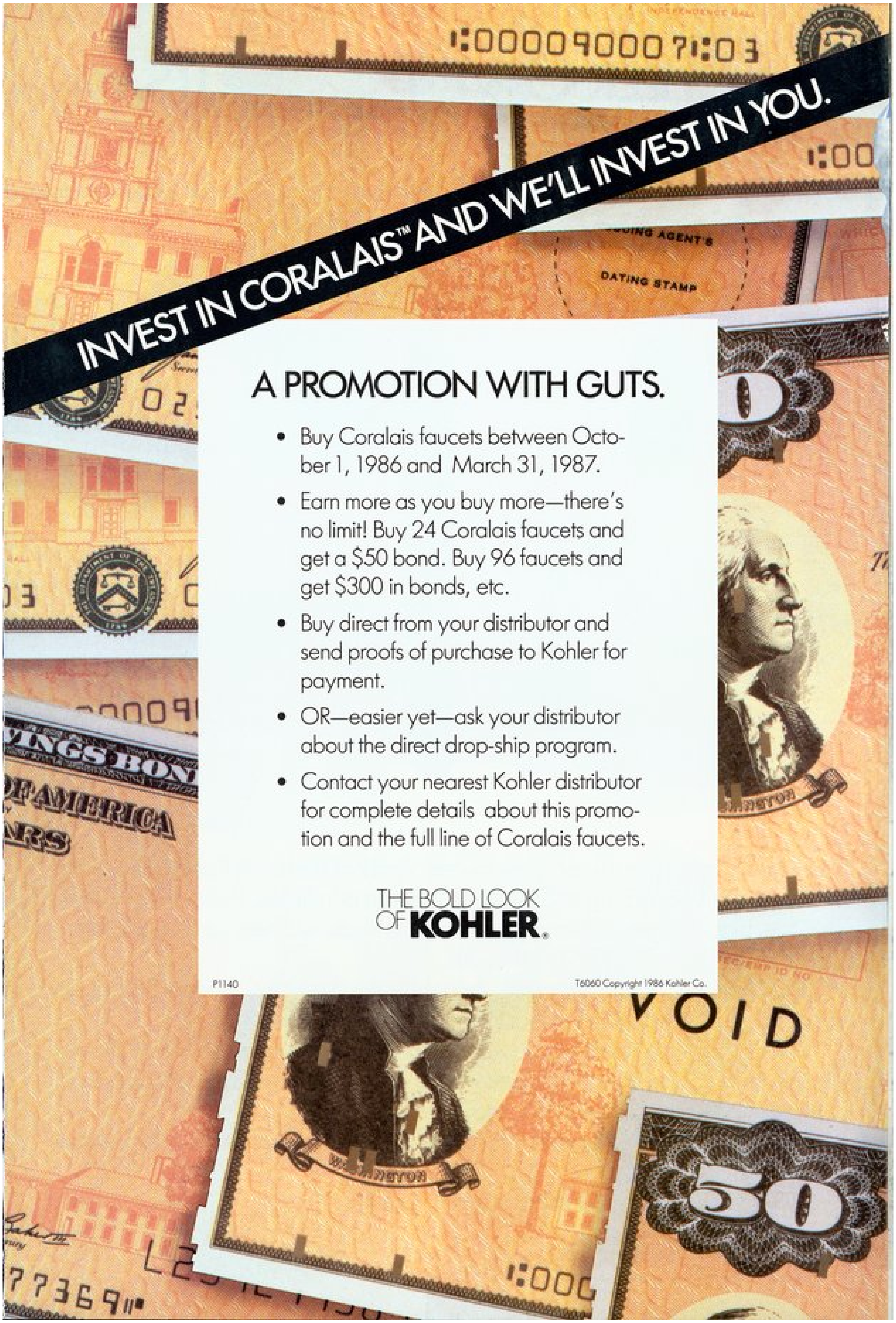
Planning/Landscape Architecture/Graphic Design firm seeks creative individual with a minimum of 6 years experience in architectural signage systems from programming through construction documentation. Applicant must have strong freehand sketching and verbal communication skills. Experience with large residential communities and commercial developments preferred. Salary commensurate with education and experience. Please send resume, slides and salary requirements to Anne Booth, P.O. Box 024348, West Palm Beach, FL 33402-4348.






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